

# Sets in Order

35¢



JANUARY, 1960

VOL. XII NO. 1

The Official Magazine of SQUARE DANCING



# MAKE 1960 YOUR YEAR TO ATTEND

## A *Sets in Order* VACATION

### WINTER

| FEBRUARY 1960 |    |    |    |    |    |    |
|---------------|----|----|----|----|----|----|
|               | 1  | 2  | 3  | 4  | 5  | 6  |
| 7             | 8  | 9  | 10 | 11 | 12 | 13 |
| 14            | 15 | 16 | 17 | 18 | 19 | 20 |
| 21            | 22 | 23 | 24 | 25 | 26 | 27 |
| 28            | 29 |    |    |    |    |    |

AND/OR

### SUMMER

| JULY 1960 |    |    |    |    |    |    |
|-----------|----|----|----|----|----|----|
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| 17        | 18 | 19 | 20 | 21 | 22 | 23 |
| 24        | 25 | 26 | 27 | 28 | 29 | 30 |

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- Jan. 23—So. Dist March of Dimes  
Civic Audit., Ardmore, Okla.
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Natl. Guard Armory, El Centro, Calif.
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Palladium, Hollywood, Calif.
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- Jan. 30—3rd Ann. Benefit Ball  
Hellenic Mem. Hall, Salt Lake City, Utah
- Jan. 30—Ann. Cow Counties Casa Colina Ben.  
Riverside, Calif.
- Jan. 30-31—1st Ann. Fed. Jamb.  
Mike's Barn, Phoenix, Ariz.
- Jan. 30-31—So. Oregon 3rd Ann. Square-Up  
Britt Mem. Bldg., Ashland, Ore.
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Danceland Ranch, Camp Hill, Pa.
- Jan. 31—Cleveland Council Holiday for Rounds  
Berea Fairgrounds, Cleveland, Ohio
- Feb. 12-13—8th Ann. Round Dance Festival  
Rice Hotel, Houston, Texas
- Feb. 13—California Council Meeting  
Farnham School, Campbell, Calif.
- Feb. 14—Palomar Assn. Jamboree  
Community Center, Oceanside, Calif.
- Mar. 11-12—Azalea Trail Festival  
Mobile, Ala.
- Mar. 12—Tar Heel Square-Up  
Armory, Durham, N.C.
- Mar. 13—Western Assn. Festival  
Sunny Hills, Fullerton, Calif.
- Mar. 24-26—1st Ann. Spring Festival  
Sheraton-Park Hotel, Wash., D.C.

## Sets in Order

Published monthly by and for Square Dancers  
and for the general enjoyment of all.

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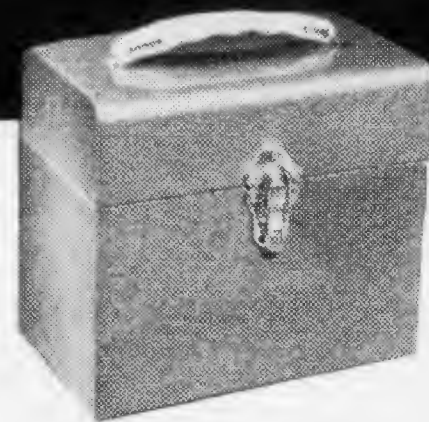
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## From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

### TWENTY BASIC MOVEMENTS

Dear Editor:

... The idea of combining similar movements into one group and considering them as a single basic is new to me and, I must confess, the more I think about it, the better I like it. I teach two Ladies Chain, practice with that awhile, then Grand Chain, more practice, etc. I'd always thought of each as a separate basic rather than variations of a single one. I think I like this new way better...

Denny Titus  
Riverside, California

Dear Editor:

... I think the idea (a list of twenty basics) is most commendable and feel that the effort should be made *in spite of the many objections that surely will be raised*. I simply feel that *any* step is a good one in providing some guidance which can assist in avoiding the rapidly approaching point of no return that our dancing seems determined to reach...

Don Armstrong  
Port Richey, Florida

Dear Editor:

... It (a list of basics) could be the biggest thing to hit square dancing since the invention of the P.A. system opened the door to challenge dancing. It might change a trend that most people think is due for a change...

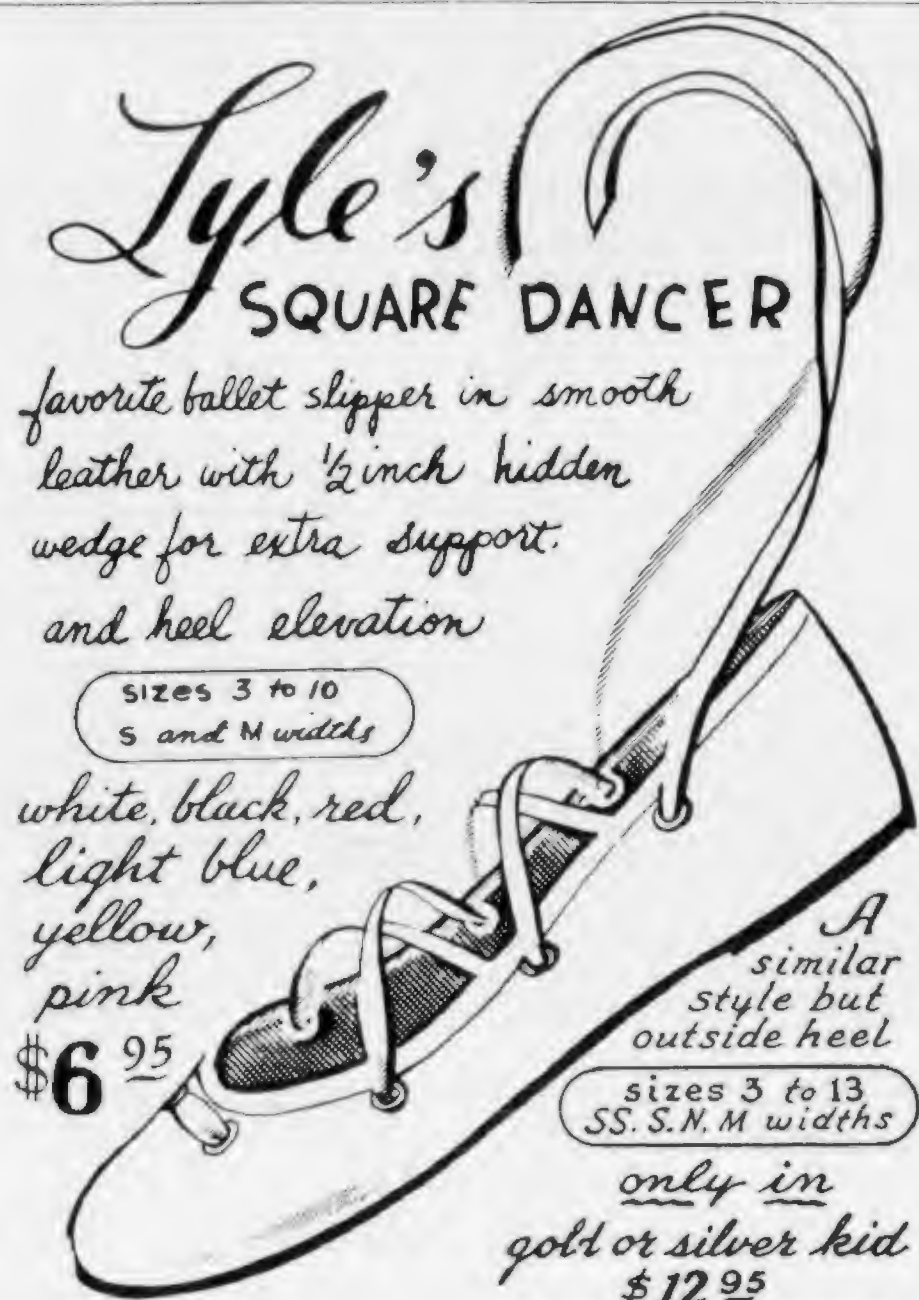
Dan and Madeline Allen  
Larkspur, California

Dear Editor:

... I am not sorry to hear that there is interest in a basic list of movements. As you know I have been sad about the *turn to enlarging our list for greater variety* when a *turn to enlarging upon the talents of our callers and leaders* would lead to greater growth...

Joe Lewis  
Dallas, Texas

(Continued on page 50)



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# THOUGHTS FOR A NEW YEAR

**D**ID IT EVER occur to you that man is designed for dancing?

Watch a marsh hawk, cutting a clean edge of motion across a September sky. Watch a young horse in open pasture, running for pure delight; or a red setter coursing among willows and sedges near a duck-clotted lake. Watch a porpoise playing in the open sea and making of swimming a thing even surpassing the joy of fishes; or peer at a little green snake, making a shining whisper of movement through orchard grass.

Then, take a look at man! Oh, he *can* swim, and run and creep, and even fly — after a fashion, for he is resourceful even though he is awkward and physically inadequate. But he does not do these things one-tenth as well as the deer, the swallow, the salmon or the lizard.

Just a minute! Take another look at him. *He* is built for *dancing*! There he excels all other creatures. A vertical spine — great length of limb — beautifully swivelled joints (what other creature can stand on one foot and swing the other leg in a tall circle?) — a plantigrade foot — a head regally poised on slender hinges — and what a hand, so sensitively articulated at wrist and finger joints!

Look closer. The hand is designed, as is the hand of no other being, to take and clasp the hand of a fellow being: in meeting and greeting, in comforting and congratulating, in passing in a pattern. And the countenance on that poised head is capable of infinite gradations of joy, of tenderness, compassion, enthusiasm and fun. The lips can smile and laugh; the mouth can speak in friendliness, howl in glee, shout for joy. And hidden somewhere in that fragile skull, those slender veins (where *is* it hidden?), the curious capacity for keeping time: to a drum, to a fiddle, to a singing voice, to the steady in-beat of surf on a white strand. And he leads with his heart, man does, his heart that in most creatures is safely tucked in under, out of harm's way.

Oh, man-designed-for-dancing, the rhythm of the year turns past the solstice; the blood quickens. Take that sweet woman on your arm, straighten the vertical spine, lift the poised head, step out, with that plantigrade foot pointed cleanly, onto the dance floor and right on into the new year.

Use your head for looks (you've been thinking with it all day) — cervicle vertebrae lined up straight, chin raised a little, eye flashing, lips laughing. Hold out that wonderful hand to clasp another hand; give the owner of the hand a happy grin; call across the floor at the top of your lungs — "room for another couple in this set!"

And lead with your heart!

No other creature — no running, flying, leaping, swimming creature — can throw back its head, fling out its arm in a world-embracing gesture — feet unconsciously tapping to fiddle music in the background — and cry from a full heart,

HAPPY NEW YEAR, EVERYBODY!

Dorothy Stott Shaw





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# AS I SEE IT

bob osgood

January 1960

**I**N LOOKING over the great variety of material going into this January issue we're impressed that square dance year 1960 is getting off to a fine start. We're particularly proud to have Dorothy Shaw's message (page seven) start this volume. Dorothy has long been a big part of our inspiration and it seems so natural to have her words open the new year.

It's especially nice to have *you* with us as we turn to a fresh calendar. And so warmest New Year's Greetings to *all of you* from all of us.

## A Dedication

**T**HIS MONTH in a very fashionable art salon in nearby Pasadena the feature works of one Charles Martin Jones go on display. We and quite a number of square dancers from the local clubs enjoyed a preview recently and were completely delighted by the great warmth and variety in what we saw.

If we hadn't been aware of Chuck's many talents we might have been a bit surprised as we browsed through the collection. His water colors are indeed a joy to behold. They reflect so much of the Germany, France and England that Chuck had just visited and yet in it all one could sense the humor and earthly qualities that we have come to know and appreciate in the Jones boy through the medium of our mutual interest—square dancing.



"Deadline Waiting to Trap Unwary and Carefree Artist"

Chuck is indeed a "rare bird" and we've felt ourselves to be quite fortunate to share "deadlines" with him for more than three years. Because it seems quite fitting, we'd like to dedicate this issue to Chuck and Dottie Jones and wish them an especially Happy New Year.

## How Many People Square Dance?

**N**OW that the results of the first square dance census are in we can think of a great number of improvements we'd like to interject into our system if we decide to do a count again next season. In the first place participation was quite sketchy. This was not in the least surprising seeing that this was a first-time for a new idea.

Entire areas where modern-day square dancing is firmly entrenched did not report at all. This was perhaps due to a misunderstanding as to just who was eligible to send in a report. Actually we invited anyone, dancer or caller, to submit a card on this initial attempt. Undoubtedly, some folks fearing duplication decided to "let Paul do it." As a result their particular area was not heard from.

On the other hand, some areas were represented so heavily that duplication undoubtedly occurred.

It would be an easy matter for us to "dress this up" if it would serve any conceivable purpose. Approximately 1% of the subscribership was heard from. If we thought this one percent (or 264 replies) was typical, then in the style of many research organizations we would simply multiply our total by 100 and say to all: "This is an accurate count of square dancers today." Rather than that, we'll just share the outcome with you and hope that next time we fare better with the returns.

Nobody dances in Wyoming! At least no one in that state sent in a card. (If those folks at the Laramie and Sheridan Festivals each year



weren't dancing, they were certainly having a great time in whatever it was that they were doing.) Also, "nobody" dances in Delaware, Maine, or Vermont.

In some instances totals were sent in for summer recreation dances and, rather than combine these with the tally from club dancing we decided to leave them out completely. This would have greatly influenced the totals when it is realized that in New York alone more than 110,022 dancers were listed as a part of the summer program.

Here then are the State totals as we received them: California—24,152; Iowa—10,367; Minnesota—3,957; Florida—3,899; Ohio—3,886; Illinois—3,642; Michigan—3,542; Colorado—3,530; Tennessee—3,226; Texas—2,917; Utah—2,916; Wisconsin—2,488; Pennsylvania—2,345; Connecticut—2,178; Massachusetts—2,144; Alabama—1,868; Georgia—1,792; Kansas—1,297; Montana—1,075. All other States less than 1,000.

It's easy to catch the fallacy of this whole project, particularly when Arizona, home of three wonderful yearly festivals and a booming square dance program, only listed the presence of 74 dancers. New Mexico, still a contender as host to some future National Convention, registered but 86. Virginia listed only 70 and North Dakota 32.

Canadian tallies showed a total of 2,516 in Saskatchewan, 2,428 in Ontario, 2,338 in British Columbia, and 1,203 in Alberta.

Overseas: Japan 494, French Morocco 262, Spain 40, France 32 and Venezuela 28.

Rather than just passing this first effort off as a not-too-successful venture, we thought that by running it you could see where your area stands in the square dance population charts. Here we must CAUTION that use of these figures to represent the true square dance picture would not only be most misleading but quite unjust to the many thousands who are not represented. Someday, perhaps at the end of this year 1960, we'll come up with another census and hope that at that time a more complete return will result in a more nearly accurate estimate of the actual size of the activity.

Regardless of the outcome of this experiment the replies that were received were exceedingly helpful. The total of new classes (411), though of course not complete, was most encouraging and the fact that while live music is not as

much in use as the "canned" variety, quite a few callers (31) do call to live music. Our sincere thanks goes to all of you who were able to take part.

## *Progress With The Basics*

**R**ESPONSE to our first two in a series of articles on the basics (Preliminary Movements, S.I.O., November 1959 and The First Twenty Basics, December 1959) has been most encouraging. Evidently those who have read the plan have accepted it on the basis for which it was intended — not as any type of control but rather as a suggested method of grouping the movements and the language of square dancing into some understandable form which *could be* used anywhere.

Typical letters from dancers, callers and teachers have indicated that "...this is just what we've been waiting for...", "...we're going to try the list on our next beginner class", "...I do it a bit differently but it's close enough to my list." Some have gone so far as to suggest that groups could list by number in their advertising the most difficult movements that would be used at any particular club or class. For example, the number 17 in a club's publicity would indicate that the dance would include Square Thrus (number 17 on the first list) and basics listed up to that number.

Another suggestion was that dances printed in Sets in Order and other publications in the future could include a number after the title which would indicate the most difficult basic that particular dance featured.

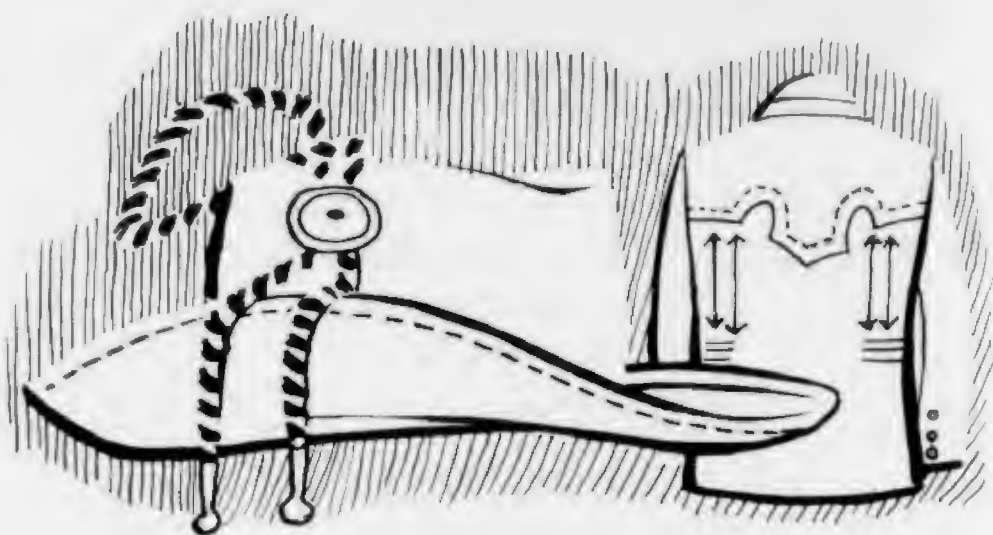
It's still too early to tell if this first list will be completely satisfactory or not. Last month we expressed our hope that many callers and teachers would experiment with the list for a year or so and then send along their comments and suggestions keeping in mind that this is not limited to just one area but includes *all* square dance areas all over the world.

It's a very fortunate thing that we're compiling this list of basics today — not 10 or 12 years ago. Today we can look back and see mistakes that were made along the road of development and take precautions to avoid similar pitfalls.

Starting on page 15 we have list number two which is closely allied to the List of Twenty Basics. Next month will be list number three—



the basics that form the "Proving Ground" or "Hit Parade" of the current trend in square dancing.



### *Fergoshsakes—Where's your heart?*

**O**VER recent years and in various parts of the country we've noticed a growing circle of "has beens." These are the individuals who have served their terms as presidents of clubs and associations and, having completed their tour of duty, have been "retired" to the sidelines and eventually ignored.

Too many of these people having worked so hard and then being dropped into oblivion find the strain more than they can bear and drop out of the square dance picture completely. Perhaps this is true of a good number of other types of organizations — but in square dancing where it's always been felt that organization is only incidental to the true effectiveness of the hobby — why must wonderful people work so hard while they're in office — and then hurry to the retirement of T.V. set and easy chair for the rest of their days?

We've watched any number of fine citizens discover square dancing in beginner classes. We've enjoyed them as they've taken an interest in clubs and served on various committees and then we've been amazed as their political responsibilities have increased and their dancing time has decreased. Finally, as head of an association or as they have been placed in a position of responsibility for some big round-up or convention, their actual dancing time has given away entirely to many hours of meetings and nights of traveling from club to club on square dance "business."

Don't misunderstand. The great good that has been done by the local associations has contributed much to the growth of square

dancing. The need for order in the proper handling of such business matters as regularly confront all square dance clubs has been necessary. *But*, and this is the point we're trying to put across, how many of these dedicated workers can we lose before square dancing will permanently suffer?

A caller who makes square dancing a business and who dedicates himself to bringing the pleasures of this hobby to the dancers is in a different position. Whether in the activity full or part-time he is a professional. He charges for his services and is *expected* to be qualified to do a professional job.

The dancer, however, has come into square dancing looking for pleasure. It takes no voting to *join hands and circle left*. No committee is needed to decide if Alabama Jubilee is fun to dance. Perhaps we're oversimplifying it all — but what's to be gained by making it complicated to the point of losing dancers.

### *A Stitch In Time . . .*

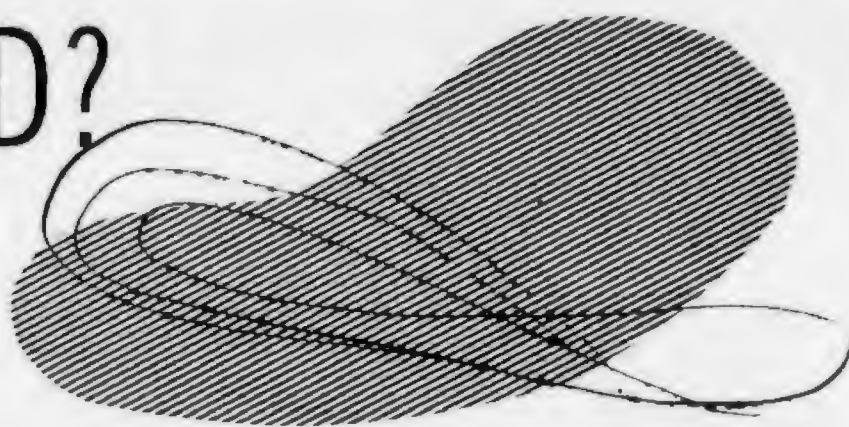
**A** COUPLE of years ago while we were busy with a recording session someone walking along the street broke into Arnie Kronenberger's locked car and walked off with several hundred dollars' worth of valuable public address equipment. Just this last year while traveling in the Northwest (not in Billings, Montana, as erroneously reported earlier) thieves broke into Ed Gilmore's car making away with much valuable equipment, but more important, with irreplaceable correspondence.

How many callers and dancers traveling to square dance events across the country suffer similar tragedies each year is not known. It's safe to assume that there are quite a few. The police tell us that breaking into a locked car is a fairly simple feat for an accomplished artist in this field. Noting a likely prospect—luggage and equipment on the back seat or floor and clothes and coats hanging from a rod—the thief takes only a quick check to determine if the car is locked. If it is there seems to be little problem in forcing entry. No matter how well your car is locked the police tell us that it can be broken into. For your own and your equipments' safety why not resolve to keep your gear locked and out of sight (to avoid attracting attention) in the trunk of the car. Also, being careful to park where there's plenty of light and activity may discourage a would-be burglar.



# WHAT'S BEING DANCED?

ONE of the most popular features in Sets in Order is our annual look, in each January issue, at typical dance programs around the country. Here are current programs from representative areas. Round dances are indented.




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## *Temple City, Calif.*—Dudes and Darlings—7 years old—6 squares—Caller, Jess Owens .

|                 |                         |                       |
|-----------------|-------------------------|-----------------------|
| Square Sue      | Waltz Caress            | Battle Of New Orleans |
| Red Red Rose    | Flying Heels            | Nancy Waltz           |
| Trudie          | Bells On My Heart       | Busy Ends             |
| Stone Roller    | Red Barn Rag            | Baby Face             |
| Lazy River      | Dog Chain               | Bye Bye Blues         |
| Why Oh Why      | Alone With You          | Dixie Peaplucker      |
| Bent Square     | Pussy Cat               | I Feel Better         |
| Oh, Lonesome Me | Little Red Hen (Varia.) | Siesta In Sevilla     |

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## *Carmichael, Calif.*—Lads and Lassies—5 years old—5 squares—Caller, Ivan Hasbrouck

|                            |                      |                        |
|----------------------------|----------------------|------------------------|
| Ends Turn In               | Three-Quarters Crazy | Left Footer's One-Step |
| Hello, Hello, Hello        | Bells On My Heart    | What The L             |
| Dancing In The Streets     | Waltz Caress         | Battle Of New Orleans  |
| Arkansas Traveler (Varia.) | Chasing The Chickens | Break The Wave         |
| Kansas City, My Home Town  | Everywhere You Go    | New Lady Of Spain      |
| Bye Bye Blues              | Champagne Time       | Surf                   |
| San Jacinto Star           | Quarter Change       | Alabama Jubilee        |
| Little Darlin'             | Ya Gotta Be My Baby  |                        |

---

## *Dodge City, Kansas*—Do-Si-Do Club—6 years old—9 squares—Caller, Les Houser

|                                 |                            |                           |
|---------------------------------|----------------------------|---------------------------|
| Tic Tac Toe                     | Alone With You             | When Work's All Done      |
| Pot Luck Special                | Dizzy Chain                | Honeymoon                 |
| Best Things Are Free            | Susie Q Divider            | Crazy Grand               |
| Left Footer's One-Step          | Star Waltz                 | Run The Gauntlet          |
| Alamo Breaks, Square Thru Figs. | Ring Finger Mixer          | One Time Too Many         |
| Everywhere You Go               | Ocean Wave Hash            | When My Baby Smiles At Me |
| Tammy                           | Volley                     | Hi Neighbor Mixer         |
| Parley-Voo Mixer                | Pocket Full Of Dreams      | Dip And Dive              |
| Girls Turn Back                 | You Call Everybody Darling | Forward Six               |
| Six Bits                        | Marked Deck                | Bells On My Heart         |
| Chinatown                       | Dealers' Choice            | Goodnight Waltz           |
| Walkin' To The Whistler         |                            |                           |

---

## *Las Vegas, Nev.*—Trail Dusters Club—5 years old—7 squares—Caller, Earl Neff

|                        |                        |                       |
|------------------------|------------------------|-----------------------|
| Eight Eighty-Eight     | Ocean Gnat             | Dixie Grande Breaks   |
| Baby Face              | Loud Mouth             | Battle Of New Orleans |
| Old Fashioned Two-Step | Gadabout               | Git Fiddle Two-Step   |
| Whirlwind              | Bug Duster             | Perpetual Motion      |
| Second Fling           | Square Dance Honeymoon | New Line Cannon-Ball  |
| Can't Get Lovin'       | Trudie                 | Blue Pacific          |
| Stinkbug               | Why Not                | Crosswind             |
| Ya' Gotta Be My Baby   | Bells On My Heart      | Pussy Cat             |
| Tammy                  | Waltz Caress           | Nola                  |

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## *Winnipeg, Manitoba, Canada*—Whirl-I-Peg Club—10 years old—12 squares—

Caller, Maurice Lansdown

|                             |                              |                         |
|-----------------------------|------------------------------|-------------------------|
| Heartaches                  | Copenhagen                   | Little Sue              |
| Scurrying Betwixt           | Pussy Cat                    | Walking And Whistling   |
| First Love                  | Rosabella                    | Mine All Mine           |
| Bless Your Peapickin' Heart | Billy Bayou                  | Squares Along The Yukon |
| Lady Loves To Dance         | Lazy River                   | Mannita                 |
| Tammy                       | Stuff And Which              | Quebec Quadrille        |
| Battle Of New Orleans       | Laughing Dancers             | Pigtails and Ribbons    |
| Little Darling              | My Dreams Are Getting Better | Old Fashioned Two-Step  |



*Panama City, Fla.*—Square 8 Club—1 year old—7 squares—Caller, Gil Mathis

|                              |                                 |                         |
|------------------------------|---------------------------------|-------------------------|
| Arkansas Traveler Hash       | Spit Fire                       | Bells On My Heart       |
| Rolling Ends/Try Square      | Basin Street Blues              | Diminishing Star        |
| She Likes Dancing That Way   | Dixie Rebel Special             | Turn Pike Special       |
| Ends Turn Back Box The Gnat  | Boy-Boy, Girl-Girl, Dixie Grand | Alabama Jubilee         |
| Gwen's Delight               | I Can't Quit                    | Lazy H                  |
| Pea Picking Heart            | While Silver Sands Mixer        | Wonderful Feeling       |
| Dancing In The Streets Mixer | San Leandro Rambler             | Good Night Mixer — Hash |
| Hodges Podge                 | Ends Turn In                    |                         |

*San Fernando, Calif.*—Valley Hoedowners—2½ years old—18 squares—Caller, Joel Pepper

|                           |                           |                            |
|---------------------------|---------------------------|----------------------------|
| Ends Turn In              | Whirlwind                 | Half-Squared Rat Race      |
| Don't Blame It All On Me  | It's All Over Now         | If The World Keeps Turning |
| Git Fiddle Two-Step       | Trudie                    | Bye Bye Blues              |
| Concord Turnpike          | Half-A-Shay               | Lazy H                     |
| Kansas City, My Home Town | Lazy River                | Chinatown                  |
| Why Oh Why                | Nola                      | Red Barn Rag               |
| Blue Smoke                | The Gout                  | Bent Square                |
| Write Myself A Letter     | I'll See You In My Dreams | Bells On My Heart          |
| Pussy Cat                 | Siesta In Sevilla         | Nancy Waltz                |

*Detroit, Mich.*—Thunderbird Club—25 squares—Caller, Vern Smith

|                       |                               |                              |
|-----------------------|-------------------------------|------------------------------|
| Opening Hash          | Del Rio                       | 49er Muddle/Day Dreaming     |
| Linger Awhile         | Drifting & Dreaming           | Pretty Little Thing          |
| Twinkle Toes          | D.D.T./Shuffle Deck (Varia.)  | Git Fiddle Two-Step          |
| Cinderella Waltz      | Lazy River                    | Tammy                        |
| Wildfire/Ends Turn In | Kit Kat                       | Spitfire/Split Square Thru   |
| Ramblin' Rose         | Thunderbird Waltz             | False Hearted Girl           |
| Steppin' Out          | Riptide/Ebbtide/Middle Muddle | Can't Get Lovin'             |
| Waltz Caress          | Tweedle De De                 | Carefree Waltz               |
| Thunderbolt/Scramble  | Why Oh Why                    | Applejack/Rumble/Thunderbird |
| Basin St. Blues       | Seventh Heaven                | Bells On My Heart            |
|                       |                               | Goodnight Waltz              |

*Denison, Texas*—Texoma Squares—12 squares—Caller, Harper Smith

|                           |                               |                              |
|---------------------------|-------------------------------|------------------------------|
| Ends Turn In/Calif. Twirl | Dancing In The Streets (Mix.) | Dreams Are Getting Better    |
| Call Me Up                | Hodges Podge                  | Guitar Boogie (Mix.)         |
| Walkin' And Whistlin'     | Bells On My Heart             | Dixie Trail                  |
| Wildwind                  | Rick Rack                     | Alice Blue Gown              |
| I'm Never Gonna Tell      | Busy Ends                     | Love Me                      |
| Left Footer's One-Step    | Gamblin' Man                  | Hashing Up Split Square Thru |
| Shufflin' The Whirlwind   | Billy Bayou                   | I Feel Better All Over       |
| Waterloo                  | Travelling Man (Varia.)       | Waltz                        |

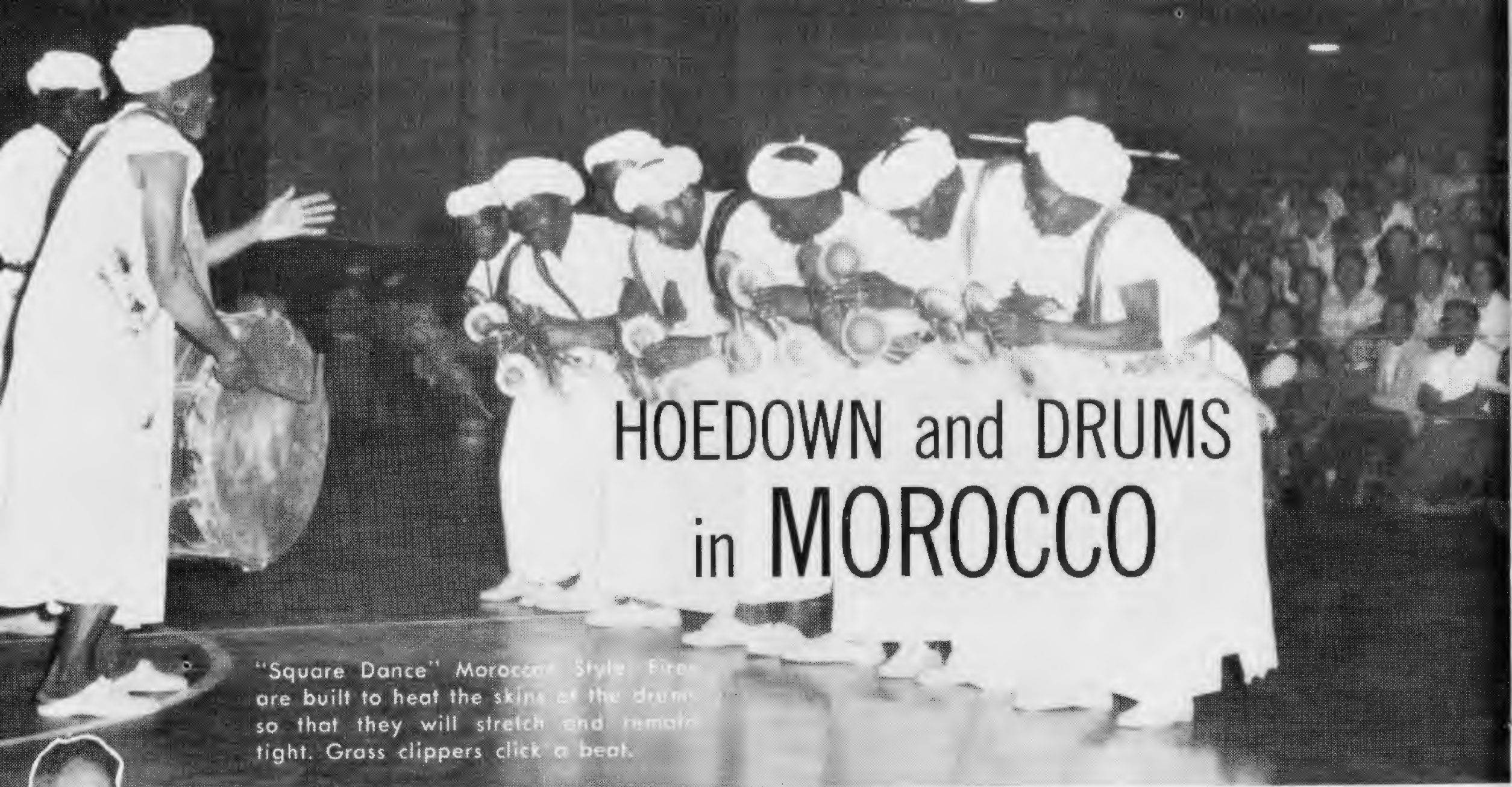
*Pueblo, Colo.*—Buttons and Bows Club—9 years old—9 squares—Caller, Deane Serena

|                              |                      |                           |
|------------------------------|----------------------|---------------------------|
| Warm Up Hash                 | Ends Turn In Hash    | Calico Girl               |
| If You Knew Suzie            | Jelly Bean           | Hashing The Breaks        |
| Left Footer's One-Step       | (Intermission)       | White Silver Sends (Mix.) |
| Willis Route                 | Lady Be Good         | Trail Of Lonesome Pine    |
| I Feel Better All Over       | Tin Lizzie Quadrille | The H Square              |
| Walkin' And Whistlin' (Mix.) | Del Rio              | Salty Dog Rag             |

*Tacoma, Wash.*—Beaux & Jo's Club—6 years old—10 squares—Caller, Bob Sessions

|                         |                               |                              |
|-------------------------|-------------------------------|------------------------------|
| Stink Bug               | Siesta In Sevilla             | My Dreams Are Getting Better |
| Battle Of New Orleans   | Polly Petticoat               | Bubbles In Wine              |
| Why Oh Why              | Doin' What Comes Naturally    | Rick Rack                    |
| You'd Be Surprised      | Drifting And Dreaming         | Triple Dixie Chain           |
| People Eater            | Del Rio                       | Bells On My Heart            |
| Chasin' Women           | Duck Soup                     | Why Ask For The Moon         |
| Billy Bayou             | If The World Keeps On Turning | Most Wanted                  |
| Star Waltz              | Champagne Time                | Hazel Eyes                   |
| ½ Square Thru Wha-t-t-t | Steppin' Out                  | Oh Lonesome Me               |
| New Line Cannon Ball    | All The Bends                 | Smoke On The Water           |
| Firefly                 |                               | Goodnight Sweetheart         |





## HOEDOWN and DRUMS in MOROCCO

"Square Dance" Moroccan Style. Fires are built to heat the skins of the drums so that they will stretch and remain tight. Grass clippers click a beat.



Lee  
McNutt

**S**HERIFFIAN SQUARES, comprised of American service personnel in French Morocco, were hosts recently at a dance party which included representation of Moroccan and French dancing, as well as square dancing. Growing out of a dinner-table conversation at the El Jadida Folklore Festival between Mrs. Lee McNutt, wife of Sheriffian's caller, and some French dancers, the party, which started as a small pot-luck dinner for 35 French dancers plus the Sheriffians ended with 42 Moroccans, 100 French and 16 sets of square dancers. The French dancers were interesting to the square dancers who could see where right and left grand, half sashay and many other basics originated. The Moroccan dancers (all men) were also exceptionally colorful and rhythmic.

American dancers parade in Moroccan setting.



Local-ites watch Americans square dance in Morocco





# Additional Terminology and Companion Movements To The First Twenty Basics

On this list are the movements that were offshoots of our first list of 20 basics. These are dependent movements, for the most part relying on directional use of the basics already listed. In many cases these are just "pushers" or descriptive words, commands or terms that are associated with the first 20 basic movements. Many are descriptive; others will just naturally be taught when one of the basics is introduced.

**Across the Set:** (In 2 lines of four as in the "Route") Couples will Right and Left Thru or ladies will Chain from one line to the other. (In square formation) Action will occur between two opposite couples, i.e. head ladies Chain *across the set*, or in a Grand Chain, all four ladies will move from their partner to the men *across the set*.

**Along the Line:** (In 2 facing lines of four) Couples will Right and Left Thru or ladies will Chain with the others within the same line.



Bunch  
the  
Girls

**Arky Style:** Refers to figures that are generally done with two dancers of the same sex working together, one as the girl, the other as the man.

**Around One:** Indicates that the working person or persons will move out and around one non-active person as directed.

**Behind You:** Referring to the person directly in back of the one to whom the call is directed.

**Box the Gnat Turnback:** From a Right and Left Grand, instead of reversing direction by using an arm or hand hold as in a regular Turn Back, dancers will meet and Box the Gnat with their partner in order to change direction. Only done when specifically called for.

**Break and Trail:** Change from a circle with hands joined to a Single File Promenade.

**Break to a Line:** From a circle of any given number the man (or lady) indicated by the call will break from the circle with the left hand, retaining a hold to the person on their right with their right hand, and form a line facing the square unless directed to face "out." The person who "breaks" will be at the left end of the line.

**Bunch the Girls:** (Girls to the center back-to-back): The ladies indicated by the call either head toward the center or are turned in to stand back-to-back, bunched into the center.

**Circle to a Line:** (Same as Break to a Line)

**Double Pass Thru:** Two facing couples each with a couple behind them and all are facing the center of the square. All are in motion. Each couple moves forward Passing Thru two couples and then is ready to follow the next call.

**Don't Stop — Don't Slow Down:** Directions to keep Promenading even if home is reached.

**Eight to the Center:** Dancers progress three steps into the center of the set, stopping on the count of four. If hands are joined arms should



Eight  
to the  
Center



be down to start and then be raised into the center on count of four.

**Full Turn Around:** This movement is basically descriptive of an arm turn or courtesy turn that is greater than half way and is completely dependent upon a good following descriptive call to direct the dancers' next movement.

**Hub:** The center of any star figure.

**Hub Flies Out — The Rim Flies In** (also Inside Out — Outside in): From a Star Promenade, the centers back out while those on the outside move forward into the center.

**Indian Style:** (Same as Single File).

**Ladies to the Center — Back to the Bar:** Ladies move from their home spot into the center of the square and then return to starting position, "bar" (which rhymes with "star"). Methods on this vary greatly depending on position dancers were in just prior to the call.

**Line:** (definition) Dancers indicated are lined up shoulder to shoulder in the direction given by the call.

**Make an Arch:** Two people raise joined hands. This can be a single arch if two people are standing side by side, or a double arch if they are facing and can use both hands.

**New Lines of Four:** Dancers working in a line, facing a given direction, execute a movement and upon completing it are in new lines, with other dancers, and facing at right angles to their former lines (as in Bend the Line); i.e. Dancers may be in two lines of four that are facing the direction of the original side couples. Following a Right and Left Thru across the set they may get the call to form New Lines of Four which means that they will line up with the couple they have just worked with and will now be in lines parallel to the head couples' positions.



Head  
Couples  
"Separate"



Ladies  
to the  
Center

Back  
to the  
Bar

**On to the Next:** After executing a movement with a couple (or single dancer) the active person or couple will leave that position and move on in the direction they were going.

**Pick Up a Couple, Make It Six (or Eight):** From a circle the active person or the one indicated by the call will release holds with the person on his left and pick up the next couple or person, also indicated by the call, who will then become a part of the circle.

**Pull Her By (or, Pull By):** Two dancers, each holding the other's hand, Pull By each other and move on as directed by the next call.

**Reverse:** The call to change a Right Hand Star to a Left: a clockwise moving circle to a counter-clockwise moving circle, etc.

**Rim:** (definition) The outside persons in a Star Promenade.

**Roll Back:** If in Couples roll away from partner. If in Single File roll away from center.

**Roll Promenade:** When a Couple Promenade is called just before the completion of a Do Paso or any figure ending with a Courtesy Turn, the dancers will do a Wheel Around or "Roll Promenade" in Promenade position rather than awkwardly switching from Courtesy Turn position.

**Separate:** Two persons working as a couple turn backs on each other and head in opposite directions as indicated by the call. Sometimes referred to as Back-to-Back.

**Sides Divide:** The side (or inactive) couples leave their partner and move to their corner spot. They'll remain there until the next call or unless told to execute some action with their opposite, in which case they move forward and are now in a position in the square one-quarter from their former home; i.e. "Sides Divide and Box the Gnat": Couples two and four separate,



move to their corner, then across to Box the Gnat with their opposite. They will now be at the head position with new partners.

**Swap:** (Change, Exchange, Trade) To exchange partners.

**Swing the One Across the Hall:** Call normally goes to the men. If two are involved they just pass right shoulders in trading places. For four men they just move into the center and then clockwise across the set, letting the man to the left have the right-of-way. In some areas, the men make a Right Hand Star while doing this movement.

**Those Who Can:** Refers to those who are so situated that they can execute intelligently the given call. This is to assume that some of the dancers are not in the proper position.

**Three Ladies Chain:** With the active couple in the center of the square facing either their right hand or left hand couple, the active lady chains with the lady she is facing. The active man in the center joins left hands with this new lady and turns half around as she passes by to chain with the lady of the opposite couple. The center man continues to pass the ladies across the center with his left hand as they chain from one side of the square to the other as long as called, generally until each lady is back with her own partner. The ladies chaining to the outside of the square should be turned with a Courtesy Turn.

**Turn Alone:** (You Turn Back, U Turn Back): An individual about-face.

**Wrong Way:** The opposite from the normal or accepted direction.

**Wrong Way Thar:** Those in the center are in a Left Hand Star and backing up (clockwise) while their partners on the outside are walking forward and retaining right arm holds.



Wrong  
Way  
Thar



Wrong  
Way  
  
Right  
and  
Left  
Grand

## TITLED FIGURES

They contain sequences of the 20 basic movements. (Called directionally.)

This second half of the list consists of figures with names that form recognized calls. They are composites of these basics and are self-descriptive once those basics are mastered. Naturally, considering the great number of alphabetical allemandes and combination figures, there may be many more additional "named" figures than we have shown here. The following descriptions with basics from the first list in italics, are typical of a great number that would fit in this category.

**Allemande A:** Following an *Allemande Left* start a *Right and Left Grand*, giving a right to the first, then a left to the next (right hand lady). Do not pass this person, but just as you meet turn and face the center of the square, drop hands and *Sashay (this) Partner Half Way Around*, then *Re-sashay* and *Go All The Way Around*. Men leave this girl, *Star By The Right* across the square (skipping one girl) and turn opposites with a *left forearm*, give right to the new corner and pull by then *waist swing* the next girl who becomes the new partner.

**Daisy Chain:** Following an *Allemande Left* go ahead two as in the *Grand Right and Left*, then with a *left arm swing*, *turn back one*. Turn a right arm around corner then go forward two, *turn back one*, ahead two, back one, then ahead two more to meet partner and promenade.

**Elbow Swing:** Two dancers turn with elbow or forearm as indicated by the call.

**First Couple Only Turn Back:** (or designated numbers): Instead of all the dancers turning



Red  
Hot



back upon meeting partners following a *Right and Left Grand* (as in the regular *Turn Back*) only those indicated by the call will turn and go in the other direction. The others will continue doing the *Right and Left Grand* in the direction they were going.

**Grand Do Sa Do:** When couples meet at the end of a *Right and Left Grand*, they do a *Do Sa Do*, then passing right shoulders with their partner move ahead to the next (men going in a counter-clockwise direction) and repeat the *Do Sa Do*. The word "Grand" indicates that

Grand  
Do Sa Do



everyone is active and that this movement will be repeated four times until starting partners are re-united.

**Left and Right Grand:** In the direction of a *Right and Left Grand*, start with the left hand rather than a right.

**Once and a Half:** (or *Grand Allemande*): Call comes after an *Allemande Left* and during a *Grand Right and Left*. Instead of *promenading* you give your right forearm to partner and go all the way around, then continuing the direction of a *Right and Left Grand* give a left forearm and go around to the next, etc. When you

meet your partner the next time, *promenade* or follow the call. Also called a *Single Elbow*.

**Red Hot:** The men turn their right hand lady with a right forearm then return and turn their partner with a left forearm and go all the way around. Next, the men go back one and turn the left hand lady with a right arm, partner left and *promenade* the corner. Pattern may be changed by intervening call. This may be called from different positions depending upon circumstances.

**Suzy Q:** Two facing couples start action by



Suzy  
Que

turning opposite by the right forearm, then partner by the left. Repeat and end with a courtesy turn.

**Triple Allemande:** From a regular *Allemande Left* the ladies make a *right hand star* and move clockwise while the men *promenade single file* around the outside, counter clockwise. Meeting the same corner with a left forearm men walk into the *right hand star* and move forward, clockwise, while the ladies move counter clockwise on the outside in single file. Meeting the same corner for the third time dancers do another *left Allemande* to follow next call.



Triple  
Allemande





KATIE was having trouble with her boy friend. He was engaged to her, but apparently felt that as long as he wasn't tied by the knots of matrimony that there was still time to sample the charms of a variety of femininity. It would appear that he also had an appreciation for charms of a more material nature. These he wished to sample too. Sort of a share-the-wealth plan. On his way home from his dalliance with Kate's rival he had to pass a cemetery. Katie had no trouble making a sucker out of him.

I don't know of any recorded version of this song. A printed version may be found in *The Abeldard Folk Song Book*, edited by Norman Cazden, published by Abeldard-Schuman, New York. The rather unusual melody used here is taken from that book, which I highly recommend as one of the nicest. Delightful illustrations. Nice format. Big enough to open out on a piano rack. Piano accompaniments and guitar chords. Background notes. And, especially, an unusual collection of songs, many of which I've never seen in any other collection. You're not just buying another book with the same old bunch of songs re-hashed.

The song is almost 300 years old and originated in England, although it seems to be one of those songs that had been forgotten there, but has survived in oral versions here. As far as I know, all the American versions seem to be from the northeast.

## KATIE and the COWHIDE

By Terry Golden, Ranchos de Taos, New Mex.

A dam - sel fair lived in Col - ches - ter; A  
nice young tai - lor cour - ted her For six  
months or more both night and day, And  
still the dam - sel did say nay.

She said, "Were I to love inclined,  
Perhaps you soon might change your mind  
And court some other damsel fair,  
For men are false, I do declare."


Then many promises he made  
That he from love could not be swayed.  
"No one but you I want for wife,  
The joy and comfort of my life."

At last our Kate gave her consent  
To marry him, and so they went  
Unto her loving parents who  
Gave both their leave and blessing too.

But see the cursed fruits of gold!  
He left his loyal love to hold  
A lawyer's daughter fair and bright  
Her wealthy parents' whole delight.

(Continued on page 58)





# ROUND

*By Forrest and Kay Richards  
San Leandro, Calif.*

**R**OUND DANCING to us, because of our intimate association with it for several precious years, means something very special. We feel this way; round dancing is the ROMANTIC part of the square-dance-round-dance movement. Square dancing is more social; round dancing is more personal — personal between the couples themselves. That is why the two activities within a single movement are compatible, one with the other; and so necessary, one to the other.

We are well aware of the conflicts and frictions which are present when couples first learn to round dance. One must study the psychological (which embraces the mental, physical, emotional, etc.) development of the human species — male and female — as they appear in our culture of today in order to understand just why inharmonious relationships are observed during an introduction to an activity like round dancing. Later, within the same activity, true communication is the resultant end-product. We feel it is almost spiritual in nature as it involves husband-and-wife relationships.

### **Needs Studied**

After having delved into the basic and correlated needs of the sexes (both of them), first taken separately and then in combination one with the other as husband and wife, and taking into consideration the drives and influences affecting both, one understands more and more why this is so.



# DANCING

## A THOUGHTFUL APPROACH

We must remember that human behavior is still relative and never 100% predictable, because of the variables. No man is ever strictly masculine in its most absolute sense; nor is any woman completely devoid of any so-defined masculine characteristics. There are always overlapping traits. We can, however, come up with a few generalities which should help.

### **Men Need to Feel Superior**

This we know about men: they need to feel superior, especially to their wives; they prefer knowing something about something before they attempt to learn it (sounds contradictory but it's true!); making a mistake where it shows is intolerable to them; some men have been brought up to believe that dancing is "sissy"; they need much reassurance and praise.

On the other hand and again, generally speaking, women want to feel dependent upon their husbands (they may not show it, but it is there, basically); something completely new doesn't disturb them to any degree; and to them making a mistake is all part of learning.

So, here we have two compelling forces embarking upon the same activity, round dancing, at the same time. From what is indicated above, then, catering to the men's needs seems to warrant our greatest consideration. What do we do in our round dance classes? We "mix" often and never keep anybody with a strange partner for long. When the man returns to his wife, he already knows something about what he is learning and she hasn't been able to practice leading him over and over.

We are considering it long-range — working towards the time when the couple will be dancing together and feeling that complete couple-unity, one with the other in kinesthetic and

rhythmical response to music. The psychological forces which might deter the end we and they are seeking must be reckoned with first, we believe. We know from understanding the basic laws of learning that motivation cannot take place unless the mental processes are receptive and not emotionally blocked. So it is with round dancing. Get them ready and then let them experience and discover for themselves the real and personal pleasures which are forthcoming.

After the groundwork has been established, meaning that the dancers have sufficient proficiency with the basics and variations and they are dancing TOGETHER, something happens! They are no longer two people executing a routine. They are a couple-unit, feeling the music as one and responding as one. No couple moves EXACTLY as does another in a dance-form. Oh, they can be *trained* to appear to do that but they don't, really. That's why we encourage individual styling. We hate to see dancers all looking alike (except, perhaps in exhibition) and we do like to see happy expressions — from within — on their faces as they dance. We know, then, that they are experiencing real round dance joy and feeling the together-ness which is peculiarly their own.

While we are on the subject, we believe that 99% of all people, including the men, can round dance. They have the potential rhythm but it has never been developed. We have been guilty of saying, "He has no rhythm; he'll never get it!" only to see that rhythm develop right before us. Men who seemed most inadequate have passed their wives in ability, and then came the blending couple-unity. We've seen it happen — not once but often!



# Chuck Jones NOTE BOOK

Dear Bob:

1960! What a splendid, clean, sparkling looking year! Unsullied, untouched by human hands. I don't know when I have seen a likelier *looking* year — a year more fitted at the start to solve some of man's difficulties. 1960! Yes indeed, this is what we have been waiting for: a nice straight 1 — that stands for a thousand (a millenium sounds more profound); 9 — that indicates 9 centuries; then 6 (9 upside down), and then most important: 0. What a lovely thing a zero is: a naught, a nothing, a lovely cylindrical dish where man can mix his hopes, his desires, his aspirations! 1960! This is going to be a great year.



I feel a superb potential in this year — there seems to be a new green liquid building in the roots — in the Spring-hopes of all of us. There seems to be a fresh wind forming, a freshet building, the great rotten glacier of human hate and suspicion is cracking and the cracks may be heard in the distance. It is time for man to lift his dusty head and listen because those distant rumblings mark the beat of a new song: a ballad of hope for the first time in this century.

Optimism? Well, certainly. But listening to *any* music is optimism. A pessimist hears only surface noise.

Happy new year! Happy new decade! We not only have a bright and shining unsullied new year but a string of ten (count 'em) new years facing us this New Year's morning. Well, what to do? Shining things can acquire luster or tarnish depending upon their care. What to do with ten new years?

What did we do with the roaring twenties? The uncertain thirties? The sick and murderous forties? The atomic fifties? What then of the sixties? We hold in our hands these ten fresh and unmarred time-capsules, an historic string as yet untouched by history or by man.

What splendid "happenchance" that 1960 should be, here in America, an election year. Surely there is no more certain way to assure each of us that *his* voice is heard, is important, is truly vital in the aggregate voice that rules our country. First offering by this new year: the right to speak, to assert, to be one with a chorus. An honest mandate to a strong majority and a watchful, strong, and vigilant minority, these are the tools of democratic rule. The right to vote is the blood-stream of the republic and that blood-stream is the weaker by the loss of one corpuscle failing to function.

It seems to me that there is one right *not* implicit in the structure of a democracy and that is the right *not* to vote. The non-functioning part in a moving blood-stream is a clot that must be carried by the living and thereby saps strength from the whole, and the non-voter is a dead unit — unwilling to speak on policies on which he reserves the right to complain. It seems to me that not only the will of the majority but the *voice* of the minority are equal partners in the arterial system that keeps a country strong.

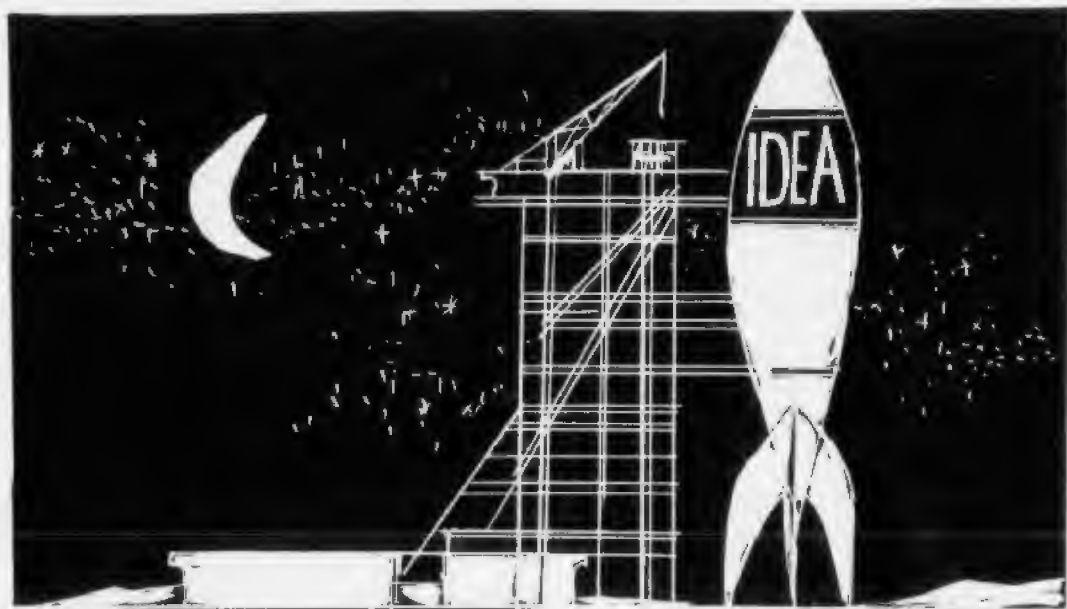


It seems to me too that a political system is strongest in which a majority accepts the right to administer the mandate of its people but with a clear ear ever tuned to the voice of the minority. First gift from a new year: the right to vote!

Many people are afraid to vote, to move, to think for fear of making a "mistake." What is a mistake after all?



"An adventure is a mishap rightly considered." I will add to this "A success is a mistake rightly considered — or acted upon." Because even the most grievous of 'unhappy' accidents can be a spring-board to success in an ensuing undertaking. "Successes" and "mistakes" are, I believe equal rungs in the soaring ladder that leads to the stars. How many failures are necessary to get an idea into orbit?



What is a mistake but a footboard to the future? What is a mistake but the obverse side of the coin that we call success? And yet, who ever heard of a one-sided coin? An artist knows that a greater tool by far than any he otherwise holds is what he calls "the happy accident." Without these accidents or mistakes all human endeavor would possibly — no *probably* — come to a halt. In his magnificent book "Men and Atoms" David Laurence uses the term "serendipity" meaning "the gift of finding valuable or agreeable things not sought for." Columbus, he points out, was a "serendipiter" first class: looking for a short-cut to India he banged squarely into America. This must rank as one of the most magnificent "mistakes" in history but Laurence further points out that Archimedes, Isaac Newton, Michael Faraday and — in modern times — the men who discovered atomic fission were all victims, if you will, of serendipity, the "happy accident."

How can we characterize these accidents as happy? *Because they were recognized.* Because men were open to new ideas, because they knew — as Pasteur said — "Chance favors the prepared mind."

The artist, reaching for yellow paint inadvertently puts a stroke of green on his canvas, then proves his right to the title of "artist" by studying the possibilities inherent in this accident. Can it add to his knowledge and become a useful tool? Or should he remove it in favor

of a fresh try? If he is an artist in the fullest meaning of the word, he will give it full appraisal before going on. If he automatically removes it without letting his imagination toy with it then he has probably long ago arrested his growth as an artist and — in a sadder sense, as a man.

Are New Year resolutions to atone for old misconducts? I think not. A new year is like a new day, a clean slate waiting to be written on. A New Year's resolution should be a statement of intent, erasing mistakes of the past, eager for possibilities of the future. A new year is a dawning, an awakening, the tap of the conductor's baton that can be heard on the rim of the future. "Prepare!" the tapping intones, "New music is on the rack, lift your instrument to a freshening sky." This is not a reprise of ancient discords or the sad monotony of forlornly repeated scales. Each new note of this new year is a challenge to the imagination, each new word of each new song a call to the spirit of man.

*Chuck Jones*




Footnote to a Note Book: This is my thirty-eighth column for Sets in Order. What started out to be an occasional appearance (when space permitted) has, I'm afraid, become a regular feature. And yet I feel that the original idea was the better because it guaranteed spontaneity on my part. So my New Year's resolution for 1960 is this: To return this column to a casual footing, based on the idea that I will submit articles from time to time, as I am moved to do so, because writing is a delight to me and delight is led by love.

Dear Chuck,

We'll miss your regular appearances but will look forward all the more to your occasional visits, Warner Bros. and Bugs Bunny permitting.  
Bob (yer editor)

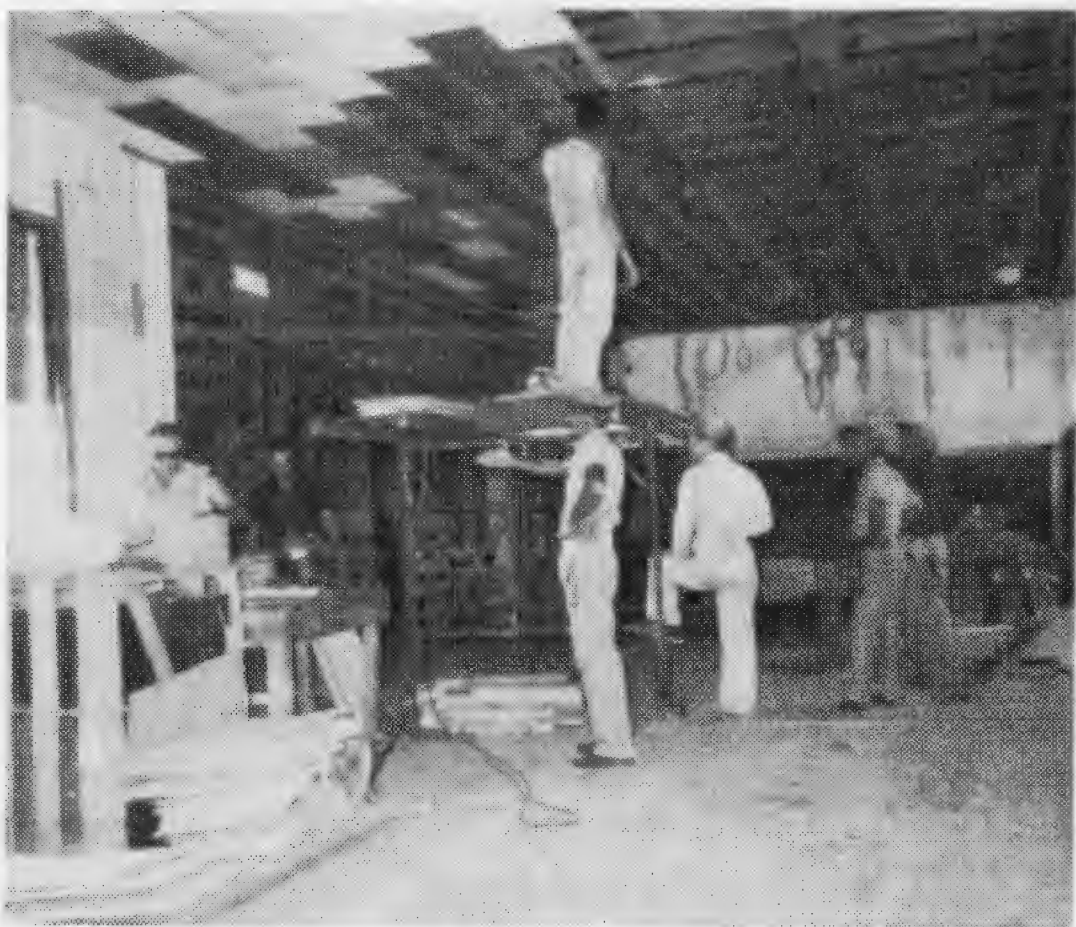




A Project of Friendship  
Changes a Worn-Out Structure  
into a

# HOME for Square Dancing

Plumbers, Carpenters, Painters, all volunteers and all square dancers, start the renovation project in May, 1959.



Accoustical tile goes up on the ceiling.



Gallons of paint change the appearance of hall.

**I**T TAKES more than buckets of paint, stacks of lumber and barrels of nails to change the appearance of an old dilapidated two-room school house into a modern and comfortable square dance hall. The magical "touch" came from the willing hands and hearts of some 64 square dancers who are members of The Friendly Square Dance Club in Corpus Christi, Texas.

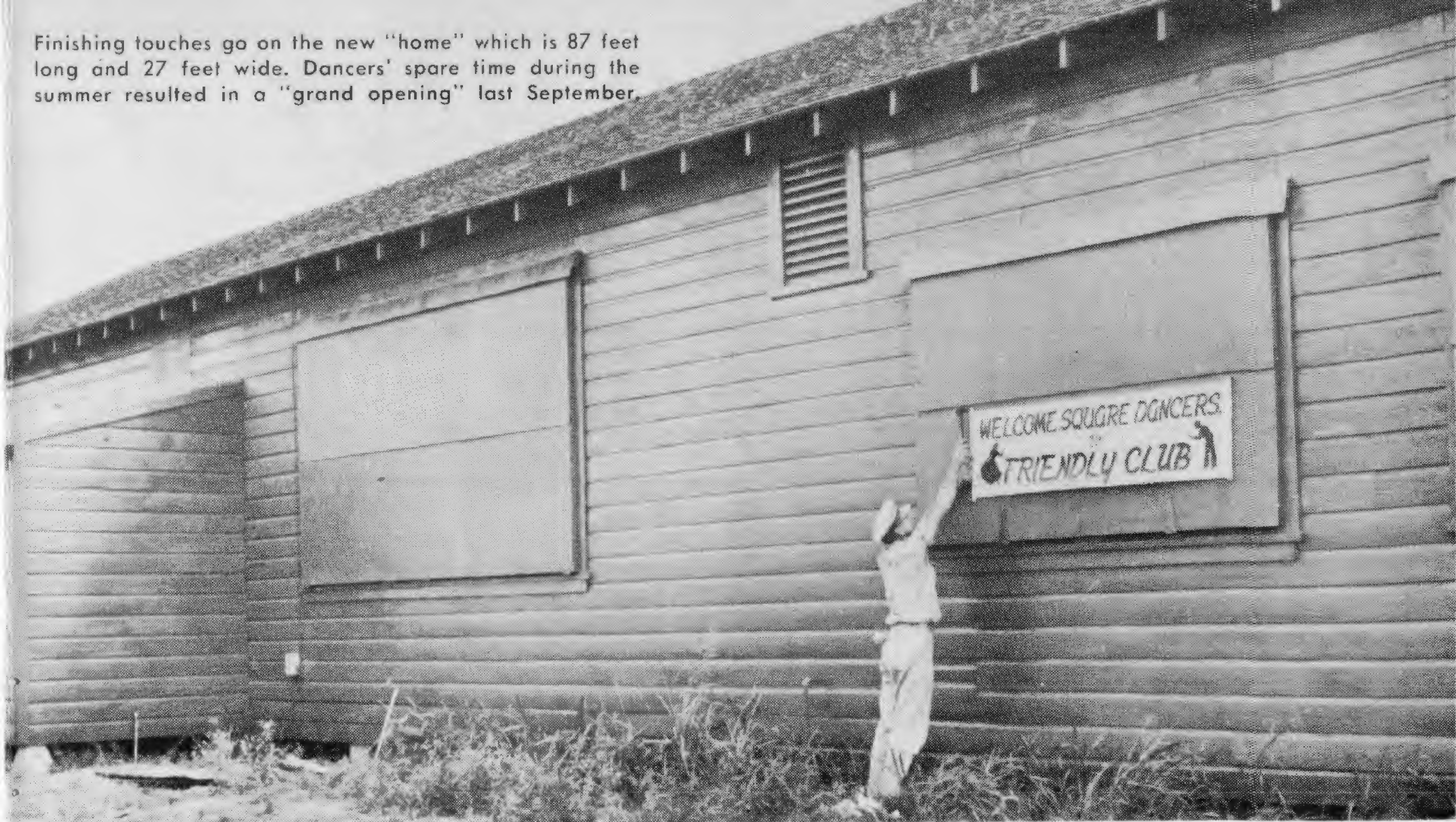
The club needed a place to dance. That's

how it all started. Someone learned that the Lion's Club in nearby Clarkwood was in the same fix. The only difference was that the Lions owned the old Clarkwood school house and planned "someday" to put it in useable condition.

This "someday" was the cue for the dancers. "If you let us use the hall, we'll fix it up," they told the members of the service group. The



Finishing touches go on the new "home" which is 87 feet long and 27 feet wide. Dancers' spare time during the summer resulted in a "grand opening" last September.



deal sounded good, so in exchange for use of the hall from Wednesdays through Saturdays for a five-year period the Friendly Squares agreed to do a first-class face-lifting job.

Apparently just about everyone got into the act. Those with any talent at all became painting, plumbing and carpentering supervisors. The majority just rolled up their sleeves and said, "Put me to work."

It took a summer of work during spare-time hours but the job is now finished. A new ceil-

ing of accoustical tile came from the old Baptist Church which was being torn down. Paint was donated by the dancers and special fundraising parties took care of the balance of expenses. The outside of the hall is painted red while the inside color of brown is in contrast to the brightly colored benches that line the walls. New kitchen, serving and restroom facilities complete the remodeling which indeed has provided another new and wonderful "home" for square dancing which many may enjoy.



Curtains, made from burlap sacks, are decorated with square dance cut-outs.



All done! 28 squares of dancers enjoy opening night celebration.  
Photos by Roger Knapp



# WHAT'LL YOU HAVE...?



OR



(Excerpts from an article by Stan White expressing the views of Timmy Turlay, Jr., Editor, in the September, 1959, issue of Oregon Federation News, used here by special permission.)

**I**N THE COURSE of more years in square dancing than we like to admit in public, the Better Half and I have read a great many learned comments about, "How to get more publicity," "How to get your story published," etc., etc., in all sorts of square dance publications. Most of these have been well done, offering excellent advice, as far as they went, but all, or almost all, stopped with, "make your stories interesting and unusual and they *gotta* publish them."

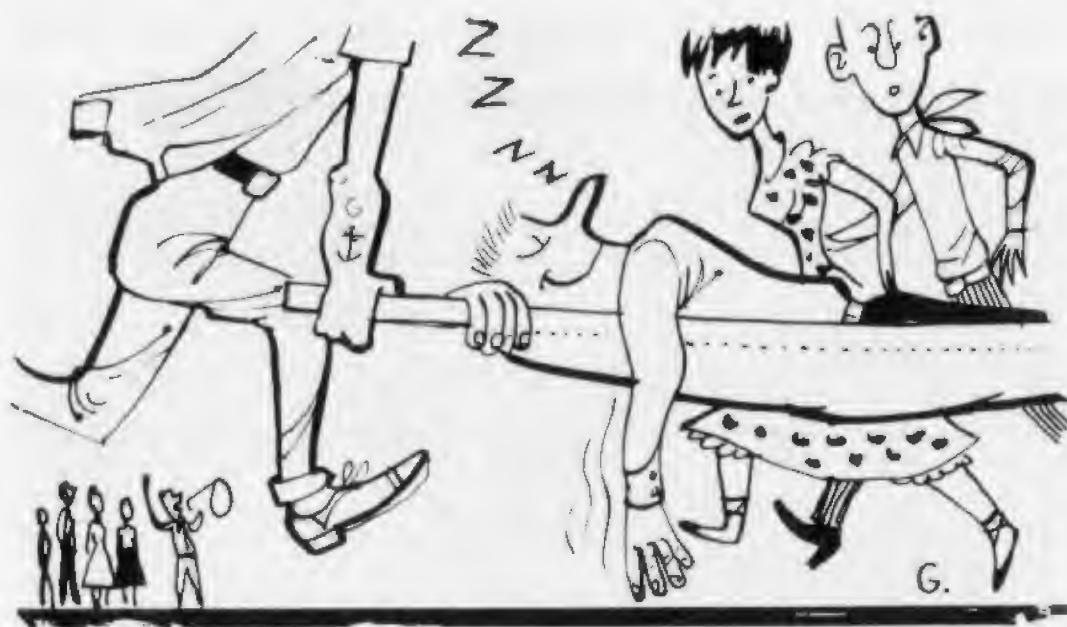
This "gotta" bit throws us . . . We've spent a darn sight more years in the newspaper business than we have in square dancing, and of one thing we're certain; the only thing a newspaper editor *has* to publish is the publisher's obituary! . . .

With this in mind, then, let's look at the basic problem. First and foremost, is "publicity" what we're really after? Publicity is generally accepted as a short-term thing, after all, giving notoriety to one event, or series of events. On the other hand, a sound public relations program is predicated on long-term gains, with less individual accent on particular events, but designed to create a lasting favorable impression over the long haul. In short, don't we in square dancing wish to create a total image of our favorite recreation as genuine, down-to-earth friendly fun for everyone for years . . . ?

Let's also look at direction. This major effort must be directed at *non-dancers*, to do the job . . . Magazines and news-letters directed at

dancers . . . can't do much of a selling job for square dancing, because they're written for dancers, in dancer language . . .

This brings us to the next point — what are the goals of a public relations program? . . . In our humble opinion, these goals are two-fold: first, to create a favorable image of dancing (and dancers) in the public eye. By reflecting credit on those of us presently active, we can build a pride in association, or *Esprit de Corps*, which will result in an eagerness to help others join in the fun. The second goal, via the aforesaid favorable image, is to aid in recruiting two ways; directly, via the dancers themselves in personal contacts, and indirectly, through a continuing public relations program in the press, radio and television. Non-dancers are the only hope for expansion, as well as replacements for the aged, lame and the poohed-out!



By now, all of you . . . should be thinking, "Okay, wise guy, just what do you recommend we do about this public relations thing?" Oddly enough, we do have some basic ideas to bounce at you, starting with this one. First and foremost, harking back to those editors who *don't* have to publish anything, is this: if you don't submit it, regularly, it will *never* see the printed



column . . . Make a plan, and follow it religiously; decide which of your club's efforts will reflect credit on you and on square dancing as a whole, and then submit them, as the man wants them submitted.

We've been told by "experts" in publicity work, "So-and-so at the Gazette won't run anything we turn in, so we've fixed him — we just don't do it any more!" Running a few of these observations down has revealed some interesting facts, among them the chief sin in the news media business; many of these "un-run" items were hand-written, hastily scribbled notes, slid under the door long after deadline time had passed . . . So find out *what* the man wants; *how* he wants it set up; and *when* it must be in . . . above all, don't quit! . . .



Secondly, remembering the goals we talked about, write your copy and slant your programs on radio and TV, to the people who don't square dance. Use some judicious explanation . . . to titillate the interest of folks who haven't yet been exposed to the delights of running themselves flat-footed whilst some ham yells himself hoarse (horrible example . . . don't write like *that!*).

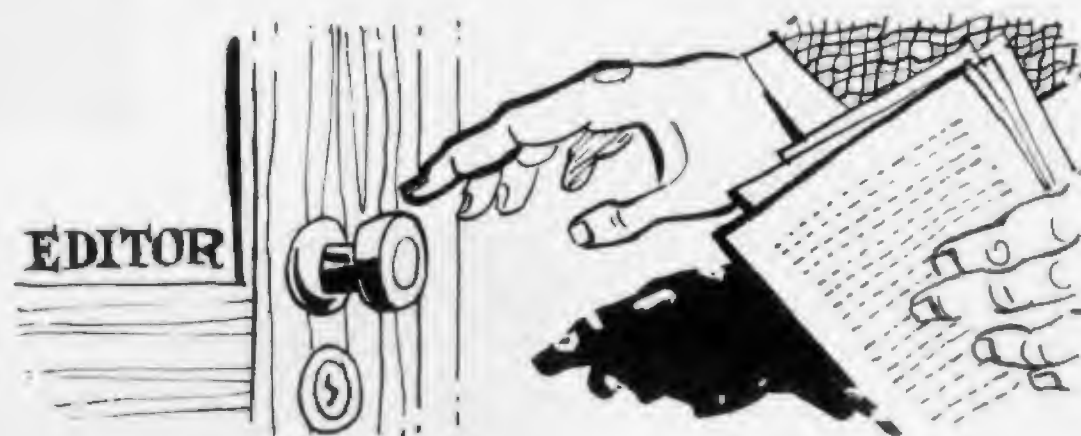
Third, make it a point to invite spectators to all your large-scale events. There's no time



when we look more glamorous, nor more genuinely impressive to the outsider, than during a glittering, live-music, extra-special event . . .

Fourth, work on your newspaper's editor to establish a regular weekly column, devoted to news submitted by all the clubs in your area; while you're at it, ask for a Calendar of coming events, listing regular dances, jamborees, etc., to run adjacent to the square dance news — and then work together by making sure that all of the news and calendar notices get to the editor on time. A tip; if one club's Public Relations Chairman will act as a collector, . . . you'll find your editor much easier to live with.

Lastly, don't expect miracles . . . Make up your mind to create that "favorable impression," and then keep plugging away at it to be sure it happens! It's more than worth the effort.



## ON THE COVER

Looking toward the New Year filled with hope and promise, Sets in Order salutes the callers and dancers who during these next twelve months will spread square dancing into more areas and more lives than ever before. Our cover artist is Charles Payzant, noted California illustrator.

Atlantic Convention Photograph





Meet the Dancing Cactus who are the mascots of the Southern Arizona Square Dance Festival, the 12th of which takes place this year on January 15-17 in Tucson. Proud creators of these figures are shown in the photo; Norma Gamble putting finishing touches to the "lady's" make-up, and Evelyn Vincent fluffing out "her" skirt.

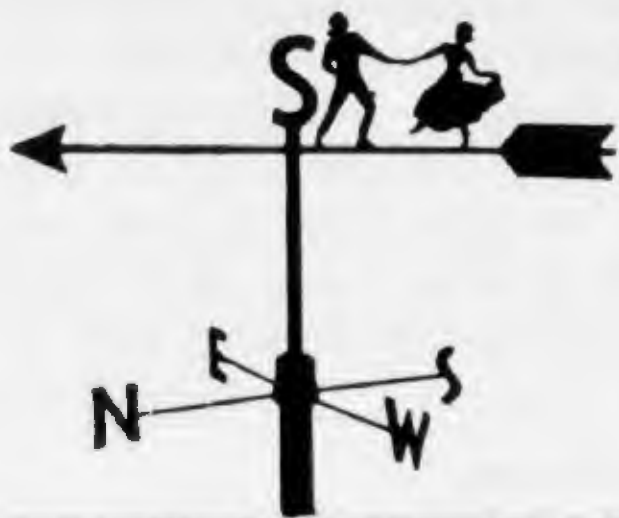
Do-C-Dozos of Johnson Air Base, Japan, star promenade during the October Jamboree for Central Japan. Left to right are Violetta Cobb, Phyllis La Bar, Jim Ross, George Cobb, Caller Dick Simmons, Janet and Dave Lewis, Duke and Phyllis Mignery. Decorations furnished for this affair at the Top Hat Service Club were clever reproductions of western scenes, including life-size steers and a chuck wagon from which dinner was served. Official USAF Photograph



Visitors to the "Hauswirtschaftliche Ausstellung" (Home Show!) at the Rhein-Main Halle in Wiesbaden, Germany, were entertained by American square dancers. The exhibition was requested by members of the German Program Committee and final arrangements were made by Shirley Engels. Tex Hencerling and Ralph Hay did the calling while Mrs. Anna Kissel made required explanations in German for the crowd.







# 'ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

## Illinois

On December 5 Crosstrailers and Square Circle Ramblers Clubs sponsored Wally Schultz of Janesville, Wisc., to call for a dance at Bellwood Memorial Park, Bellwood. Bob and Zella Lewis are callers for both clubs besides being editors of *Around the Corner*, a local square dance magazine. —*Bob and Zella Lewis*

A new round dance club was organized in the Chicago suburban area and is called Roundaliers. The group meets 2nd and 4th Thursdays at Hinsdale Community House in Hinsdale. Emphasis will be placed on doing a few dances well rather than a great number not so well. Clarence and Ella Mack are instructors.

The W 'n' Q's Round Dance Club, which meets at the Wheatland Square Dance Center in Plainfield, have changed their meeting night to 2nd and 4th Wednesdays. This club was organized by Bill Johnson, now residing in Korea. Fourth Wednesdays are party nights, with the hall gaily decorated and members appearing in costume. —*Clarence Mack*

## Iowa

The story of a club's growth often keeps pace with the story of the growth of square dancing in any area. In Cedar Falls, Russ Hansen and his wife, Opal, originated the Haylofter Club in January, 1957, from his square dance class of 18 couples, which he had taught under the Recreation Commission. In two years the club had increased to 104 couples. Charles Billman, the first president, got the club off to a good start; the current president, Bill Reifstck (no vowels left out!) is carrying out his duties with equal enthusiasm. Theme parties, seasonal parties, etc., have helped to spark the club's continuing progress. —*Ollie Johnstone*

## California

The weatherman accentuated the already evident charms of Balboa Park in San Diego on

November 6-8 by pouring out a wash of brilliant sunshine tempered by the breeze from the nearby sea to make perfect weather for the 9th Annual Fiesta de la Cuadrilla. Friday night's dance kicked off with 1800 in attendance and more square enthusiasts swept in on Saturday and Sunday to enjoy the impromptu dancing, workshops, clinics in both rounds and squares, the fashion show, capacity night dances and the after parties, one each for rounds and squares on Saturday. Sunday morning banged right off with more workshops and clinics, exhibitions in outdoor Balboa Bowl followed by more square-ing and round-ing. The attendance figure, over all, ranged around 6600 dancers! Square Dance Assn. of San Diego, under Roland Smock, co-sponsored this annual Big One with the San Diego Park and Recreation Dept. Roger and Jean Knapp were imported from Texas to handle the rounds along with Maria Fielding; Eddie Gaut, Bob Van Antwerp, Bruce Stotts and Dale Durbin worked on square clinics and workshops.

Rough and Ready Dancers celebrated their 10th Anniversary on October 26 with a pot-luck dinner and dance at the 106-year-old Odd Fellows Hall in San Lorenzo. The hall was appropriately decorated with pictures and mementos from the Gold Rush Days, as Rough and Ready was one of the brash and bustling towns of the Mother Lode. Bill Castner and regular club callers Lee Brady and Ernie Jordan shared the calling. Congratulations were received from Tennessee Ernie Ford, who is an honorary club member. —*Marge Jordan*

Sunny Hills Barn at Fullerton was filled with a goodly dancing crowd for both the P.M. and evening sessions of South Coast Assn. Winter Hoedown on November 15. M.C.'s for the square dance portion were Lucky Rich, Vera Baerg, Joel Orme and George Watts, while Frank and Carolyn Hamilton handled the Round Dance Interlude. Intermission periods





## ROUND THE OUTSIDE RING

were highlighted by an exhibition of English Ballroom Dancing by Jimmy and Beryl Morris, recently emigrated from London to Los Angeles. Bob Morrison, South Coast Prez, was General Chairman of the Hoedown.

### Nebraska

The date has been set for the Annual Spring Dance Festival of the Lincoln Folk and Square Dance Council. It will be on April 30 and the new festival director is Dave Rockwell. The place will be the Pershing Memorial Auditorium.

The Council's Fall Beginner Class popped over with 250 dancers attending in a room where 29 squares could dance comfortably. Credit for the response and continuation of the new dancers is given to Willard Noxon and Bill Hartz of the Lincoln Callers' Assn. for their astute programming.

Two Lincoln newspapers, the Star and the Journal, now run Sunday and weekly columns for all local club square dance activities, without any charge.

—Marie Schafer

### Michigan

Chuck and Lillian Buysens, active square dancers formerly residing in Saginaw, have moved their boots and slippers to Sandusky, Ohio, where Chuck will take a new job and where the two hope to make many new square dance friends.

—Lillian Buysens

Officers of the Michigan Square Dance Leaders' Assn. for the coming year are: Art Carty, President; Mildred Brennan and Terry Jarman, Veeps; Bob Carson, Treasurer; Helen Brown and Monya Thomas, Secretaries. The Annual Christmas Party was held at the Michigan Union in Ann Arbor on December 6. Dub Perry will be Chairman of the Interlochen Workshop for 1960. Jim and Ginny Brooks from Washington will be on the staff. Ed Larrimore will serve as Chairman of the Festival to be held at the Light Guard Armory in Detroit on May 20-21.

—Dorothy Hoffmeyer

### Louisiana

New Orleans' local weekly TV program over WVUE had a direct benefit on Pairs 'n' Squares Club. This group, comprised of 4 squares, had each member couple bring in a new couple whose interest had been inspired by seeing the

dancing on television. Capable club members have offered to instruct and the club bids fair to double their membership.

—Ruby H. Kerth

Circle Four Squares of St. Bernard is a new club just organized last May. The club dances every Sunday night at Our Lady of Prompt Succor Gym. Visiting square dancers are extended a welcome.

—Elsie Cohn

### Kansas

The Autumn Square Dance Round-Up was held at Convention Hall, Hutchinson, on November 6, with the local Recreation Commission as sponsor. M.C. was James Hopen-gardner and the Round Dance Program was arranged by Boyd and Helen Kopper. Some ten callers were listed on the program.

### Alberta, Canada

The Square Dancer, published by the Canadian Square Dance Association in Calgary, is one of the neatest and most interestingly readable of the area publications. It is assembled by a volunteer group of nine square dancers headed by Bill Ireland as Editor, typed and printed professionally. Excellent photos perk up the pages.

—“Pinky” Fleming

The Gran' Squares of Calgary celebrated their first anniversary on December 7. This is a club for square dancing grandparents exclusively! They meet once a month and number 23 couples including three callers who take their turns at the mike. These folks believe that they may be the only club of this kind but would like to hear from similar clubs anywhere and welcome any grandparents who happen to visit Calgary the first Sunday of any month, to join them.

—Sara Grant

### Florida

The Hix & Chix, Promenaders, Inc. and Square Eights are planning another Panama City Square Dance Gambol for January 15-16. Harper Smith of Celina, Texas, will handle the calling on Friday; Jim Hall of Birmingham, Ala., will conduct a square workshop on Saturday P.M. and do the calling that night. Present plans include a get-acquainted “Dutch Treat” breakfast on Saturday morning and a hash session After Party Saturday night. Further details can be obtained from Kent Bartlett, 1217 Brenau Terr., Panama City.

—Kent Bartlett

The City of Tampa spends large sums of money to promote square dancing at its several





## ROUND THE OUTSIDE RING

"Rec" centers for ALL ages. The local papers often carry picture spreads with this same promotional idea, the latest having appeared in the Tampa Times on October 8th.—*Gary Ennis*

### North Carolina

Star Promenaders Club was formed in January, 1959, at Seymour Johnson Air Force Base near Goldsboro. The driving force behind it; Ken and Charlotte Beck from the Kuntry Kuzins in Germany. Ken just got four couples together in October, 1958, put on some hash records and by January they were a club. Presently the group numbers 35 members and runs regular classes to increase membership. They are members of the North Carolina Federation and hoped to take their whole contingent to Burlington on November 28 for the Quarterly Festival. Ken Kenyon, also a dancer from a club in Germany, is now club president. Dancers are welcome at the Friday night dances at the Service Club.

### British Columbia, Canada

At the Fall Fair held annually in the Valley at Alberni, an outside platform for dancing was built and both last year and this a lot of dancers spent most enjoyable evenings there. The callers had competition from the cows sheltered in an adjoining building when they "moo-ed" to the music, startling at first, but the dancers soon got used to it! —*Ione Green*

### New Jersey

A Gala New Year's Square Dance is announced for January 2 at Hill Top Barn in Bloomfield. This will have a club level program seasoned with favorite round dances and featuring Slim Sterling and Marty Winter.

### Missouri

There are three square dance clubs and one round dance club meeting regularly at the YMCA in St. Joseph. These clubs have combined their efforts on some unusual projects during the past few years. A beautiful Youngstown kitchen was made possible; the dance hall has a wonderful acoustical ceiling with recessed lighting; a comfortable lounge and coatroom were provided; and a well-appointed powder room has been completed. The current project is the air conditioning of the dance hall.

Callers and round dance leaders who function at this fine facility include Bill Dittmore, Bill Irwin, Emmett Jones, Lloyd Glenn, Fred and Marie Lederer, the George McKnights, Doyle Rushes and Earl Cowings.

### D.C. Area

The President's Ball was a recent "gala" sponsored by the Washington Area Square Dancers' Co-Operative Assn. at Northwood High School in Four Corners, Md. In order to bring the clubs of the association closer together and to acquaint the incoming presidents of these clubs with the aims and goals of WASCA, this affair was planned for the presidents. In order to eliminate long speech-making (wheel!) Mike Michell, WASCA president, prepared a brochure of association news to be distributed to the guests. Linc Gallacher, Si McNeeley and Bob Wedge were the callers; Glen and Betty Burton were in charge of the Ball, assisted by Al and Bee Paulson.

—*Glen Burton*

### Arizona

The 13th Annual Valley of the Sun Festival will be held on April 1-3 at Tempe High School in Tempe, a little college town just east of Phoenix. The events planned will correspond for the most part with those of last year, with one main exception — there will be no Out-of-Towners' Dinner. Friday night dancing, Saturday's breakfast, dancing, workshops, fashion show, ball and after dance and Sunday's barbecue will be held at the one location. For specific information write Marlys Formichella, 4119 E. Avalon Dr., Phoenix.

—*Marlys Formichella*

### Connecticut

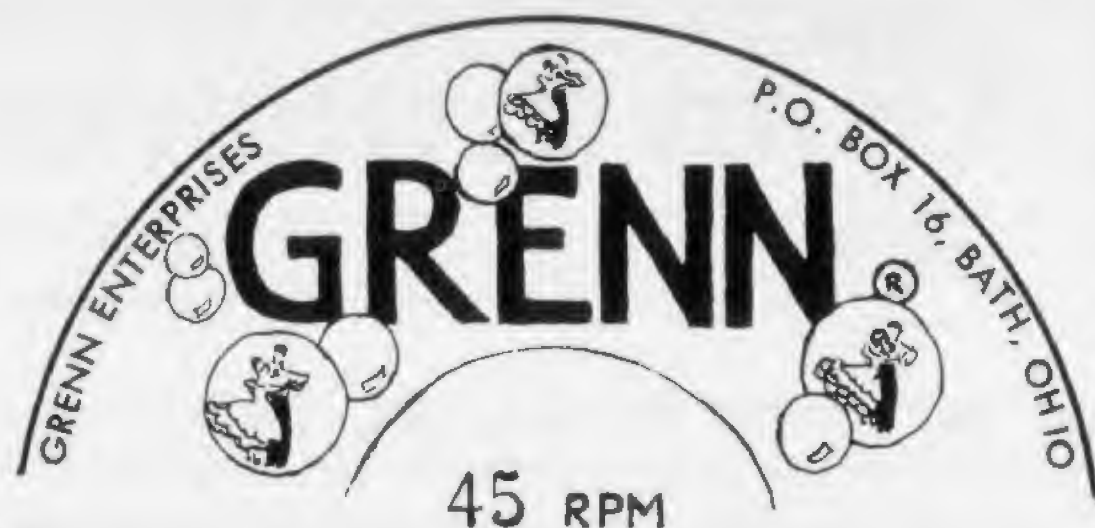
Connecticut Callers' and Teachers' Assn. have been workshopping new records at their meetings and find that this is a wonderful way to decide what to buy. What's more, their November 8 meeting featured a sale of used records — one way to get rid of those "old chestnuts"! —*Jean Fleming*

Plans have been made for a New Year's Eve Dance to be put on by Manchester Square Dance Club for the first time this year, with Earl Johnston calling.

The Junior Square Dance Club started last October 7 and meets each Wednesday at the West Side Rec Center with Stan Best calling. The high school group has been separated from the younger group this year. —*The Bests*



# HAPPY NEW DANCING YEAR



**"DEEP GROOVE"** RECORDS

FOR "JUNE IN JANUARY" RELAXED DANCING:

**"SUMMERTIME"**

**"BASHFUL GAL"**

GR 12017 with calls by Ronny Schneider

GR 12018 Instrumental

HOEDOWNS YOU WILL REMEMBER, In the Rollicking

Style of Al Russ:

**"CHOCTAW"**

**"ROCKIN' CINDY"**

GR 12016 Instrumental

TO KEEP YOU UP WITH THE LATEST:

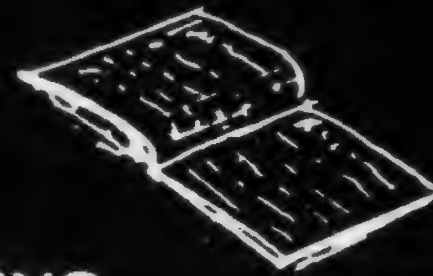
**"SHUFFLE THE DECK WORKSHOP"**

**"DOGBONE"**

YOUR FAVORITE DEALER SHOULD HAVE THEM

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JANUARY, 1960

## DESCRIPTIVE WORDING OF SQUARE DANCE CALLS

*Excerpts from a talk at a Training Session of the So. Calif. Callers' Assn.*

*By George Watts, Los Angeles, California*

**P**ROPER wording deserves considerable attention by the caller just as does proper timing and phrasing. The ideas presented here show what I take into consideration when writing or re-writing a call.

It shall be assumed that our desire is for the dancers to move with *certainty* as to what each call intends for them to do. We do not want to create a condition of hesitancy wherein the dancer's response is, "I wonder if this is what he means!" or "I guess this is what the call intends for me to do." Or, worse yet, "I have no idea what he means by that." We want to do everything we can to keep the floor moving. The more specific and descriptive the call, the less the margin for error for the dancer and therefore the more enjoyable the dance. In short, we want *Smooth Flowing Patterns*.

Using only accepted figures and calling and teaching them properly is a major step toward attaining Smooth Flowing Patterns.

Someone could say to you, "Place both feet on the floor. Now move the right one forward about 10 inches and place your weight on it. Move the left one forward and beyond the right one and place your weight on it. Now repeat all of that." Or one "Key Word" could have been used: Walk.

Comical, interesting and unique patter is good but it should never be used when even one descriptive phrase which would insure better understanding might be used in its place.

Here are some illustrations of good calls made better (*words added for improvement are in italics*):

**A good call:**

Head two couples go forward and back  
Forward again and box the gnat  
Pass thru and U turn back

**Better:**

Head two couples go forward and back  
*Right* to the opposite box the gnat  
*Pull 'em thru* and U turn back

**A good call:**

Head two couples go forward and back  
Right to the opposite box the gnat  
Pull 'em thru and separate go around one  
Down the center pass thru  
Split the outside go around one  
Box the flea with the opposite girl  
Pass thru and separate go around one  
Down the center and pass thru  
Split the sides go around one  
Swing your own right there at home

**Better:**

Head two couples go forward and back  
Right to opposite box the gnat  
Pull 'em thru and separate go around one  
Down the center pass thru  
Split the outside go around one  
*Come down the middle*  
*Left* to the opposite box the flea  
*Pull 'em thru* and separate go around one  
Down the center pass thru  
Split the outside go around one  
Swing your own right there at home

**A good call:**

The first and third you promenade  
Go half way round the square  
Now separate go to the sides  
And circle half way there  
Now dive thru and box the flea  
Then do paso so neat  
Your partner left your opposite right  
And keep that square dance beat

**Better:**

The first and third you promenade  
Go half way round the square  
Separate and *face* the sides  
Circle half way there  
Now dive thru and box the flea  
*Same girl* a do paso  
Partner left opposite right  
*Your partner left you know*

(Continued on page 40)



## SQUARE MAZE

By Ruth Stillion, Arcata, California

**Heads go forward and back with you**  
**Forward again square thru**  
**Count four hands pull 'em thru**  
**Right and left thru the outside two**  
**Come right back with a right and left thru**  
**\*Turn and do a left square thru**  
**Three quarters round and the inside two**  
**Square thru and the outside two**  
**Separate, take a new date**  
**Face to the middle, right and left thru.**

Repeat from \* as many times as you choose.

Allemande left may be called after the right and left thru at the end of the pattern any time. Dancers will be in a different position after each right and left thru, but will always be facing corners in proper order for the allemande left.

## BREAK

By Bill Choate, Lake Jackson, Texas

**Allemande left, here's what you do**  
**Right to your honey but turn back two**  
**Go left, then right like a wrong way thar**  
**The boys back up, a left hand star**  
**Shoot that star like a wrong way Whee**  
**Go left and right and turn back three**  
**Count 'em boys in time with the band**  
**It's one, two, three — a left allemande,**  
**All the way round — now right and left grand,**  
**etc.**

## LOOK ALERT

## SASHAY AND DIVIDE

By John Calhoun, Birmingham, Alabama

**One and three do a half sashay**  
**Lead on out to the right that way**  
**Circle four you're doing fine**  
**Ladies break you make a line**  
**Go forward eight and back you glide**  
**Pass thru and lines divide**  
**Walk past two and line up four**

Line up four with the two you pass.

**Now forward eight and back you glide**  
**Pass thru and lines divide**  
**Now Dixie chain and line up four**

Line up with the two you Dixie chained with.

**Now join hands and make that ring**  
**Circle left like everything**  
**Two ladies roll a half sashay**  
**Four ladies roll a half sashay**  
**Head ladies roll a half sashay**  
**And circle eight you're on your way**  
**Now four little gals it's forward up and back**  
**with you**

**Forward again and cross trail thru**  
**Go around one and line up four**  
**Forward eight and back I say**  
**Side ladies roll to the right sashay**

Original side ladies

**Go forward eight and back with you**  
**Forward again a right and left thru**  
**Turn 'em and cross trail thru**  
**And look out corner, left allemande . . .**

## SINGING CALL

## PRIDE-O-DIXIE

By Fred Christopher, St. Petersburg, Florida

**Record:** SIO X 1113 — With calls by Bob Ruff;

SIO X 2118 — Instrumental

**OPENER:**

**Left allemande your corner, come back and swing**  
**your own**

**Now take your girl and promenade the town**

**Now all four couples wheel around, promenade**  
**the wrong way 'round**

**The men back track it's twice around you go . . .**

**The second time you meet her do paso and greet**  
**her**

**Your corner right and partner left hand 'round**

**Walk all around your corner, see-saw 'round your**  
**partner**

**Left allemande then a grand old right and left**

**She's the pride o' Dixie, my Dixie cup of joy**

**Meet and swing with the belle that you adore . . .**

**Then promenade around the town**

**That gal will make your poor heart pound**

**You'd think the South is marching once more . . .**

**FIGURE:**

**Walk around your corner and you bow down to**  
**your own . . .**

**The heads trail thru and travel 'round just one . . .**

**Down the center, trail on through**

**Around just one that's what you do . . .**

**Star by the right in the middle one time 'round . . .**

**Left allemande your corner, box the gnat now**  
**with your partner**

**The girls star left in the middle, once around**

**Meet your honey, box the gnat, do-sa-do back to**  
**back**

**Join your hands and circle 'round the town . . .**

**She's the pride of Dixie, my Dixie cup of joy**

**So swing the corner lady 'round and 'round**

**Now promenade around the town,**

**The way they follow her around**

**You'd think the South is marching once more . . .**

**Sequence:** Once more with heads; Twice more for  
sides; Tag ending: Repeat last line of figure.

## ESKIMO YO-YO

By Don Anderson, Concord, Calif.

**Heads go forward and back with you**

**Forward again, right and left thru**

**Full turn stay facing out**

**Sides cross trail and hear me shout**

**Go round one and circle four outside there son**

**A full turn you're not thru**

**Half square thru two by two**

**Join hands in a line go out and in**

**Arch in the middle ends turn in**

**Circle four in the middle you go**

**Once around and then let go**

**Cross trail thru, left allemande.**

## SPECIAL WORKSHOP EDITORS

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| Joe Fadler . . . . .    | Round Dance Editor  |
| Bob Page . . . . .      | Square Dance Editor |
| Don Armstrong . . . . . | Contra Dance Editor |



### THREE SQUARE CIRCUS

By Walt McNeel, Dallas, Texas

One and three go forward up and back with you  
Forward again and square thru  
Four hands around, here's what you do  
Right and left thru with the outside two  
Turn your girl — dive thru — pass thru —  
Right and left thru with the outside two  
Turn your girl — cross trail thru but U-turn back  
Left square thru three-quarters 'round  
Square thru in the middle of the floor  
Four hands around and a quarter more  
Outside four California twirl  
Allemande left . . .

### BREAK

First and third, forward and back  
Then square thru, go round the track  
All the way and I'll explain  
Now square thru like a daisy chain (with sides)  
Right, left, U turn back  
Box the gnat, pull her by  
Left, right, U turn back  
Box the flea, pull her by  
Right, left, U turn back  
Box the gnat, pull her by  
Left, right, left allemande, etc.

### DOUBLE STAR DIXIE

By Chuck Hills, Chatsworth, Calif.

Head ladies chain across the way  
Finish it off half sashay  
Go up to the middle and back  
Star by the right three quarters round  
A left hand star with the couple you found  
Heads to the center, Dixie chain across the square  
A left hand star with that couple there  
Heads to the center, Dixie chain and split those  
two  
Lady go left and the gent go right  
Pass your own and there's your corner  
Allemande left.

### JARGON

By Jack Mann, Oakland, Calif.

Four ladies chain across you do  
One and three pass thru  
Go round one to a line of four  
Forward and back we'll dance some more  
Opposite lady box the gnat  
Face the middle right after that  
Forward eight and back with you  
Center four pass thru  
Split the outside line up four  
Forward eight and back once more  
Forward again, pass thru  
Arch in the middle, ends turn in  
Box the gnat with the opposite there  
Then star by the right in the middle of the square  
\*\*Go once around and meet your corner  
Allemande left.

\*\*Go once around pick up your corner  
Star promenade and don't step on her  
Inside ladies rollaway  
Gents star right the same old way  
Girls turn back around the land  
Same gent, left allemande.

### QUARTZ HILL SPECIAL

By Carter Humphrey, Palmdale, California

One and three finish your swing  
Side ladies chain across the ring  
Heads go forward and back with you  
Forward again and trail on thru  
Around just one and you line up four  
Forward eight and back once more  
With the opposite two a half square thru  
With the girl on the right California twirl  
Then circle up four, that same four  
Once around and you're doing fine  
Head gents break and you make a line  
Forward eight and back in time  
Pass thru — bend the line  
Face a new two — do a right and left thru  
Turn them around with the lady in the lead  
Do a Dixie chain — and now take heed  
The ladies go left — gents go right  
And you find that corner — do a left allemande  
Here we go right and left grand.

### DAY DREAM

By Fred Applegate, Lemon Grove, Calif.

Heads to the center back to the bar  
Center again with a right hand star  
Back by the left, you're going wrong  
Pick up your corner, take 'em along  
Head two gents and the gal with you  
Wheel around, do a full square thru  
Count four hands, it looks like rain  
Gents turn back, two ladies chain  
Send 'em back, gals square thru  
Three-quarters round, here's what you do  
With the gents, left square thru  
All the way, you're doing fine  
Pull him by, then bend the line  
Forward eight and back with you  
Forward again, full square thru  
Count four hands with might and main  
Gents turn back, two ladies chain  
Send 'em back, gals square thru  
Three-quarters round, start looking man  
There's old corner, left allemande, etc.

### DEUCES WILD

By Willard Orlich, Akron, Ohio

Heads to the right and circle four, head gents  
break to lines of four  
Forward eight and back again, pass thru, lines  
pair-in  
Double pass thru across the way, quarter-in and  
back away  
Forward and back, don't be late, lines pair-out  
and separate  
Single file walk past two, line up four that's what  
you do  
Forward eight and back again, pass thru, lines  
pair-in  
Double pass thru across the way, quarter-in  
and back away  
Forward and back, don't be late, lines pair-out  
and separate  
Single file, walk past two, line up four that's  
what you do  
Forward eight and back to the land, bend the  
line, left allemande.



## SMOOTH AND EASY

### FOOLISH FANCY

By Edna and Gene Arnfield, Skokie, Illinois

**Record:** Jamie #1127 (45 rpm) "De Serait Domage"

**Position:** Intro — Facing, M's back to COH

Pattern — Semi-closed pos facing LOD

**Footwork:** Opposite, directions for M

**Meas** INTRO

- 1 Wait  
2 (Quickly) Apart, Tch, Together (To Closed Pos), Tch;  
3-4 (Box) Side, Close, Fwd, —; Side, Close, Back, —;  
Box two-step, M starting to L in LOD, close R to L, step fwd on L—; step to side on R, close L, back on R;  
5-6 Repeat action of meas 3-4;  
7-8 Twirl, 2, 3, Touch; Reverse Twirl, 2, 3, Touch;  
As M grapevines slightly LOD, W twirls R face under lead hands; M grapevines RLOD, as W reverse twirls, ending in SEMI-CLOSED pos.

#### PATTERN

- 1-4 Fwd Two-step; Fwd Two-step; Rock Fwd, —, Back, —; Rock Back, —, Fwd, —;  
In semi-closed pos, starting M's L do two slow two-steps fwd, progressing down LOD; Step fwd L in slight dip, hold, step bwd R (in place), hold; step bwd (in RLOD), hold, step fwd R (in place), hold;  
5-8 Side, Close, Cross, —; Side, Close, Cross, —; Turn Two-Step; Turn Two-Step;  
Coming out of "rock" partners release M R hold and with his L and her R joined, they face as he steps swd L in LOD, closes R and crosses L in front twd RLOD between himself and partner (W does opposite footwork but crosses in front also); M steps R RLOD, closes L and crosses R in front again LOD; in CLOSED pos twd R turning two-steps for full turn to SEMI-CLOSED;  
9-16 Repeat Action of Meas 1-8 ending in BUTTERFLY pos M back COH  
17-20 (Vine) Side, Behind, Side, Brush; Banjo Round, 2, 3, Touch; Side, Behind, Side, Brush; Banjo Round, 2, 3, Touch;  
M steps L swd LOD, behind on R, side L and brushes R fwd smartly (on this vine, partners retain hand holds but pull apart to arms length on last count for brush, then pull together into Banjo for next meas); in BANJO BUTTERFLY pos partners circle 1/2 turn with same 1, 2, 3, brush timing ending M back to wall; repeat figure RLOD ending M back COH;  
21-24 Repeat Action of Meas 17-20 (Vine and Banjo Round), end in SEMI-CLOSED pos facing LOD;  
25-28 Slow Walk, —, Face, —; Pivot, —, 2, —; Turn Two-step; Turn Two-step;  
In semi-closed slow glide fwd in two steps facing partner in closed pos on last

part of second step; full pivot in two slow steps; one full turn in two turning two-steps to end SEMI-CLOSED pos facing LOD;  
29-32 Repeat Action of Meas 25-28, ending in SEMI-CLOSED pos facing LOD.

**Sequence:** Complete Pattern Done Twice plus Meas 1-7 and on meas 8 instead of another two-step on the turn, W twirls R face twd wall to face M who walks LOD R, L, R and faces partner to bow on last count.

## NEW MANEUVERS

### JUDY

By Mary and Bill Lynn, Brentwood, Missouri

**Record:** S.I.O. X3110B

**Position:** Loose closed, M's back to COH.

**Footwork:** Opposite, directions for the man.

**INTRODUCTION:** Wait 4 meas; Waltz Bal L; Waltz Bal R; Balance to Open, Touch, —; Balance to Closed, Touch, —;

**Meas.**

- 1-4 Waltz Bal L; Waltz Bal R; Fwd, 2, 3; Face, Touch, —;  
Do a waltz bal L twd LOD; repeat starting R in RLOD; maneuvering to SEMI-CLOSED pos take three steps fwd, L, R, L, step fwd R turning to face partner and touch L to R assuming CLOSED pos.  
5-8 Side, Behind, Side; In Front, Touch, —; Bal Apart, Touch, —; Cross, To Open, 2, 3;  
Do a grapevine by stepping to the side LOD on L, step R behind L, step to the side again on L; cross R in front of L stepping thru to face, touch L to R; with both hands joined step apart on L and touch R to L; release M's R and her L and exchange places with three steps starting R, M turning 3/4 L-face (W 3/4 R-face) to end in OPEN pos both facing RLOD.  
9-12 Apart, Touch, —; Turn In, 2, 3; Twinkle, 2, 3; Twinkle, 2, 3;  
Step to side twd wall on L, touch R to L, hold; M turns in R face, R, L, R, to end facing LOD, as W turns L face free turn, L, R, L, to end facing RLOD in LOOSE CLOSED pos; twinkle twd wall; (traveling) twinkle twd COH; (M crossing in front, W crossing behind).  
13-16 Twinkle, 2, 3; Step, Touch, —; Side, Swing, —; Reverse Twirl, 2, 3;  
Twinkle twd wall; step, touch, hold (stepping on R touch L, hold); changing hands to M's R and W's L as you step twd COH on L, swing R across in front of L, hold; retaining M's R hand and W's L as W makes an L face twirl in three steps, L, R, L, end facing LOD in CLOSED pos, M maneuvering around in three steps, R, L, R, to end facing RLOD in CLOSED pos.  
17-20 Waltz R, 2, 3; Waltz R, 2, 3; Waltz R, 2, 3; Twirl L, 2, 3;  
Starting back on M's L do three R-face turning waltzes to end M facing LOD; twirl W 1/2 L-face as M maneuvers to CLOSED pos back to LOD.



- 21-24 Waltz Bwd, 2, 3; Waltz Bwd, 2, 3; Face Wall, 2, 3; Face, Touch, —;**  
Waltz bwd in LOD as W pursues; repeat starting R moving bwd LOD; M turns 1/4 L-face to face wall as W passes M's L side turning 1/4 R-face to face wall; both continue turn with a step and touch assuming CLOSED pos M facing LOD.
- 25-28 Waltz Fwd, 2, 3; Waltz Fwd, 2, 3; Face Center, 2, 3; Face, Touch, —;**  
Repeat Meas. 21 and 22 M moving fwd as W backs up; repeat Meas. 23 turning to face COH; repeat Meas. 24 to end M's back to LOD.
- 29-32 Waltz R, 2, 3; Waltz R, 2, 3; Waltz, 2, 3; Twirl L, 2, 3;**  
Repeat Meas. 17-20 to end CLOSED pos M's back to COH.  
ROUTINE IS DONE A TOTAL OF THREE TIMES, ENDING WITH A BOW & CURTSY.

### A NEW FLARE

#### THE HAPPY WALTZ

By Jerry and Charlie Tuffield, Denver, Colorado

**Record:** Shaw 217-45

**Position:** Open, facing LOD

**Footwork:** Opposite, directions for M

INTRO EIGHT measures

**Meas**

- 1-4 Wait Two Measures; Balance Away; Balance Together;**  
Wait two meas; in open pos, step to side away from partner; step together, ending in BUTTERFLY pos M facing wall;
- 5-6 Waltz Balance Left; Waltz Balance Right;**  
M steps to the side in LOD on L, step R behind L, step in place on L; repeat waltz balance to the R;
- 7-8 Twirl; Step, Touch, —;**  
M take three steps in place while W twirls R face under her R and M's L hands; step R touch L ending in open pos;

#### DANCE

- 1-4 Waltz Back-To-Back; Waltz Face-To-Face; Step, Swing, —; Face, Touch, —;**  
Waltz FWD in LOD, turning slightly back-to-back; waltz FWD, turning face-to-face; step on L, swing R fwd LOD, hold; face partner, step to side on R in RLOD and touch L, hold;
- 5-8 Waltz Back-to-Back; Waltz Face-To-Face; Step, Swing (Bk to Bk), —; Step, Touch, —;**  
Repeat action of meas 1 and 2; on meas 7, step on L, swing R fwd, turning to back to back pos; on meas 8, step on R, touch L (M facing COH, W facing the wall);
- 9-12 Waltz Balance Left; Waltz Balance Right; Step, Flare, —; Face, Touch, —;**  
Waltz balance L — M stepping to side in RLOD on L, step R behind L, step in place on L; repeat waltz balance to R; step L in place, swing R around in a flare to face partner; step R, touch L;
- 13-16 Dip; Maneuver Waltz; Waltz; Waltz**  
Dip bwd on M's L and hold 2 counts; do one waltz, maneuvering to end with M's

back to LOD; do two waltzes, making a 3/4 turn to end in FACING pos, M's back to COH;

- 17-20 Side, Behind, Side; Front, Side, Behind; Twirl, —, —; Step, Touch, —;**  
Six-step grapevine, starting on M's L in LOD: W twirls R face under her R and M's L hands, while M walks fwd 3 steps in LOD; face partner step R, touch L;
- 21-24 Side, Behind, Side; Front, Side, Behind; Twirl, —, —; Step, Touch, —;**  
Repeat action of meas 17-19. On meas 24 step R, touch L, facing LOD in OPEN pos.
- 25-28 Step, Swing, —; Twirl (Manuv); Waltz; Waltz;**  
Step on L, swing R; while W turns one full free turn L, M walks 3 steps, turning 1/2 R face to end in CLOSED pos with back to LOD; two turning waltzes, starting bwd in LOD, end in open pos;
- 29-32 Repeat Action of Meas. 25-28.**  
**Ending:** On third time through, in meas 32, W twirls R face under her R and M's L hands, bow to partners.

### CONTRA CORNER

#### OTTAWA SPECIAL

This is a variation of the dance British Sorrow  
**Record:** Any good Scottish Reel or other stirring music.

1, 4, 7, active and crossed over.

**Actives down the outside set** (4 measures)

Go below 2 couples and into the middle.

**Up the middle come back to place — — cast off**  
(4 measures)

**Right hand star with the two below** (4 measures)

**Left hand star with the two above** (4 measures)

**Come back to your lines then circle six** (8 meas.)

— — — —  
**Those who can right and left thru**  
**Right and left thru come back to place.**

#### QUARTER MORE DIXIE

By Myron Redd, Marceline, Missouri

**One and three forward up and back with you**

**Forward again right and left thru**

**Turn the girls and chain 'em too**

**Lead on out to the right of the ring**

**Circle up half and dive thru**

**Into the middle circle up four**

**Half way round now and quarter more**

**Pass thru both turn right follow that Jane**

**Around one do a Dixie chain**

**Lady goes left gents go right**

**Into the middle box the gnat face the sides**

**Go right and left thru**

**Dive thru pass thru go right and left thru**

**Dive thru into middle circle up four**

**Half way round now a quarter more**

**Pass thru both turn right follow that Jane**

**Around one Dixie chain**

**Ladies go left gents go right**

**Into the middle and box the gnat face the sides**

**Go right and left thru turn the girl**

**Dive thru pass thru allemande left . . .**



# FOUR MORE GOOD OLD-TIMERS

## DON'T JUST STAND

Original call by Jack Hoheisal

**Head gents to the center for a left hand swing**  
**Turn once and a half in the middle of the ring**  
**Then docey round that girl across**  
**Back to the center and don't get lost**  
**Turn once and a half and hang on tight**  
**For a ballinet — Take your partner's right**

Head gents retain left hand hold with each other and hold partner's right hands for a four in line balance.

**Balance forward — balance back**

**Swing half around to the outside track**

Head ladies now have left hands joined in center, still holding gent's right hands.

**Balance again — don't just stand**

**Then walk right ahead to a left allemande**

From here use any desired break.

Repeat with four gents active changing first two lines to:

**Four gents to the center for a left hand star**

**Turn once and a half from where you are**

Repeat with side gents active and then all four gents again.

## I MISS MY SWISS

By Fonda and Rex Allen, Burley, Idaho

**Record:** "I Miss My Swiss," Coral 60540, Longhorn 200, Old Timer 8101.

**Position:** Open, facing LOD.

**Footwork:** Opposite throughout. Directions for M.

**Musical Intro:** 4 Measures.

**Meas.**

**1-4 Walk, 2; 3, 4; Fwd, Close; Bwd, Close;**  
Four walking steps, L, R, L, R, fwd in LOD. Step fwd again on L in LOD, step on R beside L; step bwd in RLOD on L, step on R beside L.

**5-8 Walk, 2; 3, 4; Fwd, Close; Bwd, Close (Face);**

Repeat meas 1-4 but on last step meas 8 end in loose-closed pos, M back to center.

**9-12 Side, Behind; Side, Swing; Side, Behind; Side, Touch;**

Grapevine step moving in LOD; step L to side, behind on R; L to side, swing across in front with R (toe pointed down). Repeat grapevine moving RLOD with opp ft but end with a touch on the L beside R—no weight on L.

**13-16 Turning Two-Step; Two-Step; Twirl; Twirl;**  
Starting M's L ft make 2 R face turning two-steps for one full turn. Then W does 2 twirls under her R and M's L arms in 4 steps (R face twirls) R, L, R, L, as M walks beside her L, R, L, R.

**Ending:** 4 extra meas: **Walk, 2; 3, 4; Twirl; Bow and Curtsey.**

**As a Mixer:** On meas 15-16, W twirls fwd in LOD to next partner while M, after starting her twirl, drops back in his 4 steps to pick up his next partner.

## JESSIE POLKA

**Record:** "Calico Polka," Crystal 108

**Position:** Two or more people in a line, arms around each other's waist, facing LOD.

**Footwork:** Same, starting L

**Meas.**

**1-2 L Heel Fwd, In Place; R Toe Bwd; Touch In Place;**

Touch L heel fwd, lean back, step with L beside R; Point R toe bwd, lean fwd, touch R beside L.

**3-4 R Heel Fwd, In Place; Touch L To Side, Touch Front;**

Touch R heel fwd, step R beside L; touch L to side (twd COH), touch L in front of R.

**5-8 Two-Step Fwd; 2; 3; 4;**

Starting L do 4 two-steps in LOD.

## JESSY POLKA SQUARE

By Red Warrick, Kilgore, Texas

**Record:** Sets in Order No. 2006, Old Timer 8073, Western Jubilee 503.

**Now the side couples arch, and the head couples duck under**

**Dip and dive 'round the square,**

**Home you go and don't you blunder**

Couples No. 2 and No. 4 make arches and move to L (CW) around square as couples No. 1 and No. 3 duck under the arches, moving to the R (CCW). Then couples No. 1 and No. 3 make arches as No. 2 and No. 4 duck under. Repeat until home.

**Do an allemande left, put your arm around your partner**

**In a star promenade we'll do the Jessy Polka Dance.**

Allemande L coming back to partner with arm around her waist (lady does a half L face turn to face same direction as partner); gents make a L hand star and all walk fwd. (CCW) in this "star promenade."

**With a heel and a toe and we will start the room to jumpin'**

**As the ladies turn back you can see their bustles bumpin'**

**We could dance through the night as if it were a minute**

**Our hearts are really in it—the Jessy Polka Dance.**

As above 4 lines are called, couples still in star promenade do the Jessy Polka, as follows: Weight on R foot, place L heel to side-front, lean back (ct. 1), Place L foot beside R and put weight on it. (ct. 2). Place R toe back, lean forward (ct. 3). Momentarily touch R foot beside L (ct. 4). Keep weight on L foot, touch R heel forward (ct. 5), place R foot beside L and put weight on it (ct. 6). Touch L toe to side (ct. 7), touch L toe in front (ct. 8) (you may sweep L foot across R instead of touching). Then do 4 two-steps still in star and moving CCW (lady rolls R face to gent behind on last 2 two-steps.) Repeat 2 more times. (Callers cue: side, stand,



back, touch, front, stand, side and cross, two-step, two-step, two-step and two-step.)

**Now watch your corner girl and when she comes around**

**You take her in your arms and you swing her 'round and 'round**

As ladies roll back the third time, they swing with that gent. (Original corner.)

**And then you promenade her home and you keep her for your partner**

**Balance and you swing her till the music starts again.**

Promenade new partner home and swing.  
(Repeat dance 3 more times to get original partner back.)

Use ending as follows:

**Balance and you swing her — That's the Jessy Polka Dance.**

### **BREAK**

By Stub Davis, Waurika, Oklahoma

From a promenade:

**One and three wheel around**

**Box the gnat with the one you've found**

**Face that two, right and left thru**

**Turn 'em round and dive thru, pass thru**

**Right and left thru the outside two**

**Duck to the middle and pass thru**

**Box the gnat with the outside two**

**Face that two, cross trail thru**

**There's your corner, left allemande**

**Partner right, a right and left grand.**

### **SWAPS**

By Bill Hansen, West Covina, Calif.

**First and third forward and back**

**Forward again, swap and swing in the middle of the ring**

**Face the middle, forward eight and back**

**Double pass thru across the track**

**Separate go single file**

**To an eight hand ring circle awhile**

**Same head couples forward again**

**Swap and swing in the middle of the ring**

**Face the middle, forward eight and back**

**Double pass thru across the track**

**Lead two couples U turn back**

**Box the gnat the opposite jack**

**Same girl left allemande.**

### **TRIPLE DIXIE CHAIN**

By Ken Oburn, Campbell, Calif.

**Head two ladies chain to the right**

**Turn the gals with all your might**

**Two and four do a half sashay**

**Heads to the right don't take all day**

**Circle four you're doing fine**

**Ladies break and make two lines**

**Forward eight and back you glide**

**Pass thru, lines divide**

**Do a Dixie chain and on you go**

**Dixie chain don't be slow**

**On to the next do a Dixie chain**

**On to the next two ladies chain**

**Turn the girls then cross trail**

**Allemande left.**

### **TWO TIMING TRAIL**

By Mel Rich, University City, Missouri

**Head ladies chain across the way**

**Turn 'em boys and here me say**

**Just couple three do a half sashay**

**Couple one cross over, circle four**

**One full turn and a quarter more**

**Face the center just you four**

**Go forward up and back once more**

**Forward again and trail on thru**

**First the ladies, the gents do too**

**Go round one, come back in**

**Dixie chain and go like sin**

**Ladies left, gents right round one to a line of four**

**Forward up and back once more**

**The right hand high the left hand low**

**Spin 'em across and let 'em go**

**Side right and left thru and hear me say**

**Circle up eight in the usual way**

**Then the heads whirl away to a left allemande, etc.**

### **OCEAN KNAT**

By Herb Leshner, Newport Beach, Calif.

**Four ladies chain across you do**

**One and three right and left thru**

**Turn on around and cross trail go round one**

**Into the middle and do sa do**

**All the way round to an ocean wave**

**Balance forward, balance back**

**Box the gnat and a right and left thru**

**Turn on around and pass thru**

**Half square thru the outside two**

**Forward out and back you go**

**Bend the line then do sa do**

**All the way round to an ocean wave**

**Balance forward, balance back**

**Box the gnat, face your corner, right and left thru**

**Then dive thru, Calif. Twirl**

**Dive thru, square thru**

**Three quarters round to a left allemande.**

### **LITTLE BIT OF SAME SEX**

### **PENNSYLVANIA DUTCH TREAT**

By Hayes Herschler, Colmar, Pennsylvania

**First couple only half sashay**

**One and three forward up and back I say**

**Same two couples circle four**

**First lady breaks to form a line**

In center of square, facing No. 1 position

**Forward up and back in time**

**Line divides, split the sides**

**Turn to the right, single file**

**Sides fall in, Mohawk style**

**Now a great big ring, all join hands**

**Circle to the left, go around that land**

**Gents as a pair forward up and back right there**

**Now gents pass thru and turn alone**

**All join hands and circle to the left**

**Circle to the left, go around that track**

**Now circle to the right, the other way back**

**Two of a kind promenade**

**The gents and the gents, the maids and the maids**

**Gents wheel around as a pair**

**Pass thru those ladies there**

**Allemande left . . .**



(Continued from page 33)

**A good call:**

Ladies form a ring I know which one I want  
to swing - - - - -  
Out in the center gents promenade  
Box the gnat with a certain maid, pull her by  
Allemande left, etc.

**Better:**

Ladies form a ring *go once around then your*  
*partner* swing - - - - -  
Out in the center gents promenade  
Box the gnat with the *same* little maid, pull  
her by, Allemande left, etc.

**A good call:**

Allemande left and the ladies star  
Gents promenade but not too far  
Allemande left keep her promenade

**Better:**

Allemande left and the ladies star  
Gents promenade but not too far  
*Same corner left hand swing and roll* promenade

**A good call:**

Head two couples do a half sashay  
Come up to the middle and back that way  
Forward again and box the gnat  
Right and left thru right after that  
Pass thru split the ring go around one  
Come into the middle for a right and left thru  
Pass thru and split the outside go around one  
Make a line of four  
Forward eight and back like that  
Forward again and box the gnat  
Right and left thru the other way back  
Four ladies chain across the track  
Girls chain back to a left allemande

**Better:**

Head two couples do a half sashay  
Come up to the middle and back that way  
*Right* to the opposite and box the gnat  
*Hang on tight* for a right and left thru  
*Same two* pass thru and *separate*  
Go around just one  
*Meet* in the middle for a right and left thru  
*Same two* pass thru and split the outside  
Go around one to a line of four  
Forward eight and back like that  
*Right* to the opposite box the gnat  
Right and left thru the other way back  
Four ladies *grand* chain on the inside track  
*Grand* chain back in the usual way  
*Rollaway with a half sashay*  
*Hang on tight* for a left allemande

**A good call:**

Head two couples do a half sashay  
Up to the middle and back that way  
Box the gnat across the track  
Half square thru the other way back  
Right and left thru with the outside two  
Turn 'em around and half square thru  
On to the next and box the gnat  
Change hands and box the flea  
Change girls and box the gnat  
Change hands left allemande

**Better:**

Head two couples go forward and back  
Right and left thru on the inside track  
Right and left back in the usual way  
*Rollaway* with a half sashay  
*Right* to the opposite box the gnat  
*Hang on tight* for a half square thru  
Right and left thru with the outside two  
*Same two* do a half square thru  
*You're facing out in lines of four*  
*Forward four and back like that*  
*Bend the line* and box the gnat  
Change hands and box the flea  
Change girls and box the gnat  
Change hands left allemande

"Come Back" is a valuable phrase and can be used in several circumstances to clarify the intent of the call. With new dancers who have a tendency not to return to their partners following an allemande left, the phrase can be helpful. "Allemande left and you don't be slow *come back* to your own and do sa do." Or, it helps in a situation wherein the ladies (or men) are to promenade inside the square . . . *come back* home and swing 'em there, etc.

"Forward Again" is almost useless. You will note that in the foregoing material it has frequently been omitted. This is especially true when the right or left hand is to be used next as compared with a pass thru, do sa do or other action where the advance cue of *right* or *left* is not going to be used.

Don't accept a new call "as is." Evaluate it carefully to see that it fits your style, satisfies standards and contains wording as descriptive as possible. Even though a dance may be worded technically perfectly and in full compliance with standards, there may be a rough spot which can be further clarified to attain our goal of *Smooth Flowing Patterns* more readily and keep the floor moving rhythmically.



# The CALLER OF THE MONTH

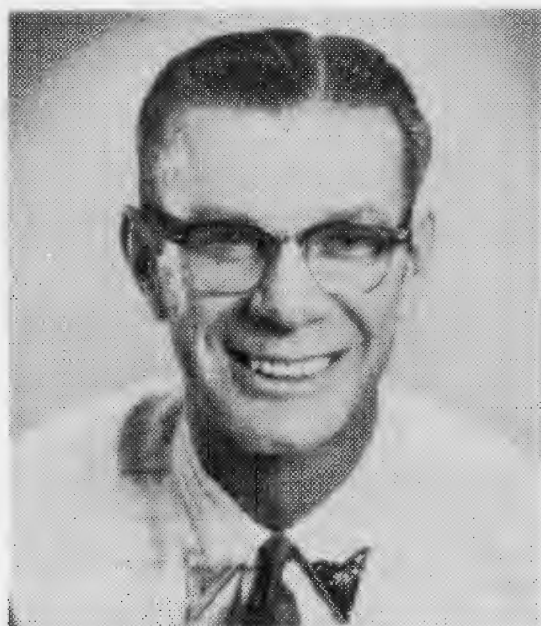


Photo by O'Dell Studios

Max Engle — Speedway City, Ind.

OUR feature caller this month says, "When I stop having fun, I'll quit." Max Engle has an abiding conviction that in order to do a good job, a caller must have fun with his dancers. Along with a big try on keeping up with the best of the latest calls, Max keeps the quips going along with his calling.

Max and his wife, Mary, began dancing about nine years ago and after being trapped into calling a dance one night, Max caught the enthusiasm and was soon calling for church and PTA groups and teaching the younger set. In 1954 he turned to calling professionally and chose the Indiana Roof for his Sunday dances which continued for some three years.

In 1955 Max got together a musical hoe-down-playing group, Burton's Roof Wranglers, with whom he has recorded from time to time on one of the leading labels. At the present time Max calls regularly for ten clubs besides open dances and one night stands. He particularly enjoys the teaching phase of his profession.

"Square dancing is our life," say the Engles, for besides calling they, along with Terry, their teen-age son, own and operate a square dance shop in Indianapolis as an additional service.



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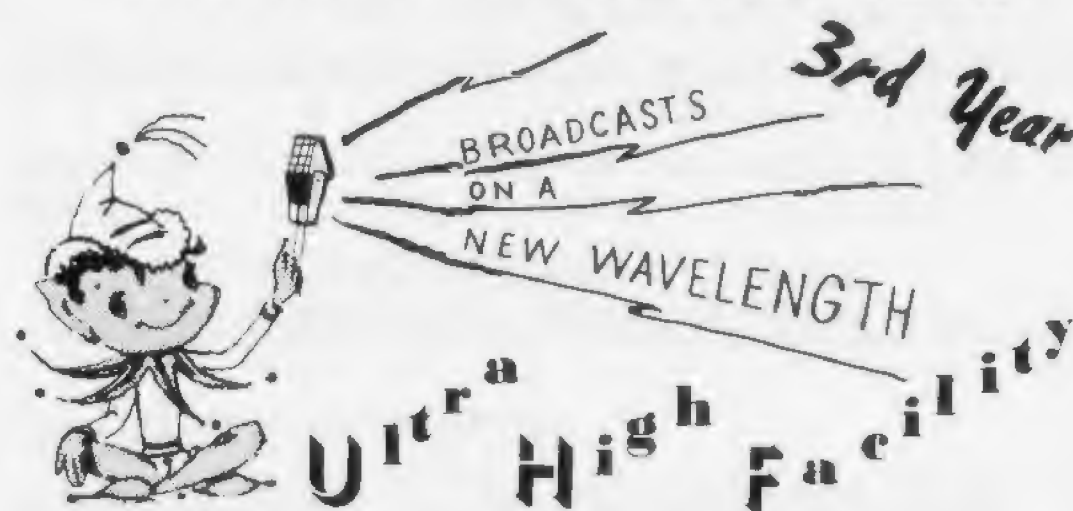
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## COUNCIL HOSTED BY WESTERN ASSOCIATION

The sprawling Council of California Square Dance Associations was hosted at its quarterly meeting on November 21 by Western Assn. of the San Gabriel Valley area, in South Gate. The first hour was presided over by Bob Paden, Chairman of the California State Convention next April 8-10, and plans for this event were presented and discussed.

Elmer Ward, President of Western Assn. then took the gavel and items on the agenda included the taking in of another association,

the Modesto Association, bringing the total number of associations in the Council to 15. All of these save one were represented here.

Betty Adam was elected as the new Council Secretary, following Lorraine Lowerison, who has served well for two years.

Insurance for square dancers, what to do about so many new basics, the National Convention and coming events were discussed. After the meeting a turkey dinner was served, followed by dancing to Herb Lesher's calling.

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*Louis and Lela Leon — Bakersfield, Calif.*

**A** DESCRIPTION of the dancing of Louis and Lela Leon could quite deservedly wax lyrical as they dance with such charm and grace. Responsible for some of the greatest favorites in the world of round dancing, such as One Rose, Hi Nabor, Dance With Me and Anniversary Song, the Leons have been true pioneers of round dancing in their area.

Louis and Lela began with square-ing and both still do calling, he with the patter and she with the singing calls. They teach and call as a team and currently have beginners', intermediate and advanced round dance classes. At the square dance clubs for which they call, only Rounds of the Month as chosen by the Round Dance Teachers' Assn. of Southern California, are used. The more difficult round dances are used only with the advanced groups.

With the Leons, most important is not what people are dancing but how they look when dancing it. Bearing this in mind, they infuse a consciousness of acceptable styling in their dancers from the very first lesson. Next in importance, they feel, is teaching correctly and progressively. Experience has shown that if an individual has learned incorrectly his hardest job is to "unlearn" that first acquisition of a skill. Louis says, "The first five lessons can make or break a prospective round dancer."

The Leons feels that most square dancers can learn to round dance. Each dancer has the innate capacity to "look good." It is the teachers' responsibility, in their opinion, to develop and nurture this capacity for the benefit of all.

#### **THIS WE LIKED**

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### DANCE FEATURES DANISH FOOD

The 6th Annual Aebleskive Square Dance took place on October 4 in the charming village of Solvang, California, cozy among rolling hills and famed as a spot which has succeeded in keeping the feeling of the native Denmark of its settlers while yet being an American community, complete with square dancers. The Aebleskive Dance, each fall, features those small, mouth-watering rolls made according to an old Danish recipe and served with a variety of jams and jellies plus coffee.

This year the dancing began at 1 P.M. with Olin Weaverling and Winfred Nogues at M.C.'s. There were guest callers, too, for the 150 dancers in the Memorial Auditorium to enjoy, as well as stunts, gimmicks and exhibitions. The dance marked the end of Olin Weaverling's contribution to the square dancing of the Solvang area, as he and his wife, Mary Ann, are moving to Santa Ana, Calif. The calling in Solvang will be continued by Winfred Nogues who will conduct classes, as well.

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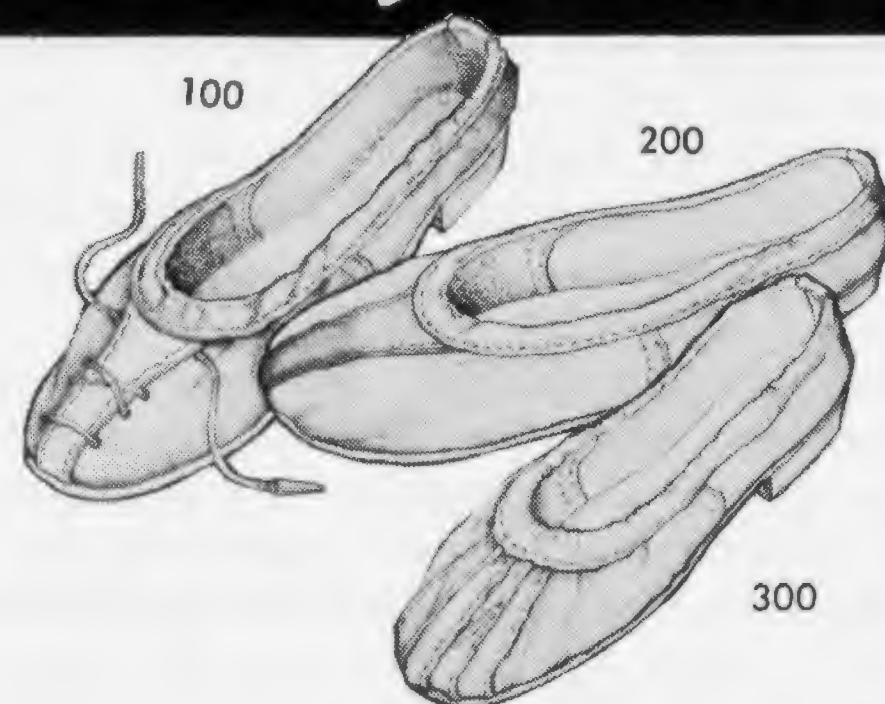
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I Will Arrive Thursday ☐ a.m., p.m.; Friday ☐ a.m., p.m.; Saturday ☐ a.m., p.m.

Registration for entire Festival before February 15; \$5.00 per person; Thursday night \$1.25 per person; Friday \$2.50 per person; Saturday \$2.50 per person. After February 15; entire Festival \$6.00 per person; Thursday night \$1.25 per person; Friday \$3.00 per person; Saturday \$3.00 per person (1 official program included with registration). Extra programs \$.50 each. No refunds on cancellations after February 14.

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## SQUARE DANCE QUOTES FROM THE PRESS

Clarksburg (W. Va.) Exponent-Telegram, Aug. 30, 1959.

"Young people of Bland Street Methodist Church were holding the first square dance in the local church's history. An Episcopal rector was calling the figures.

"As the Rev. Frank Rowley finished the first set, a lightning bolt crashed from the heavens and the church was thrown into total darkness.

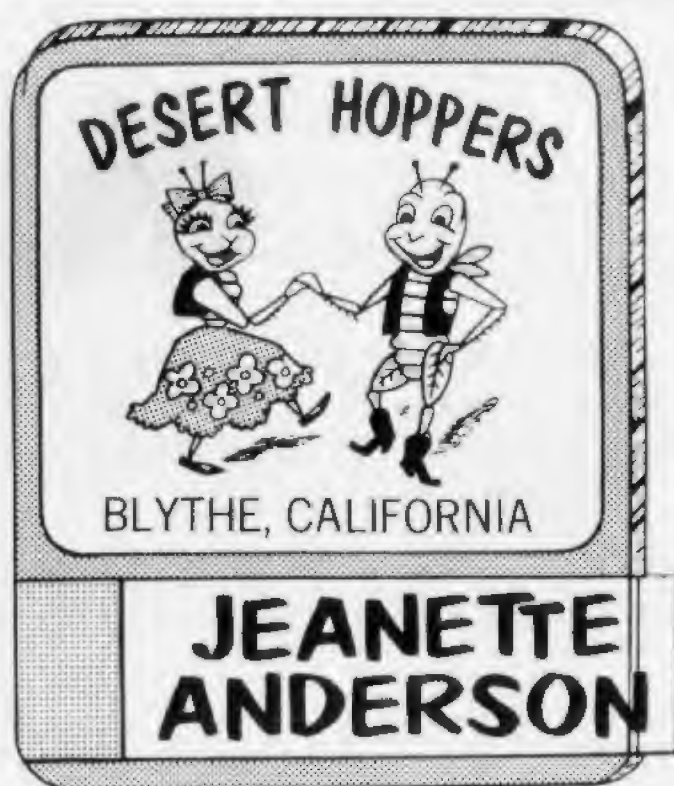
"The wrath of God? Church officials ex-

plained in good scientific form that lightning had knocked out an electric power transformer. It happened Wednesday night, but the rector is still wondering."

\* \* \*

Ken Judy in 29 Palms (Calif.) News, Oct. 8, 1959.

"What may come as a surprise is the fact that square dancing is even more popular in the Old East, like New York City . . . than it is in many western towns, like Las Vegas."



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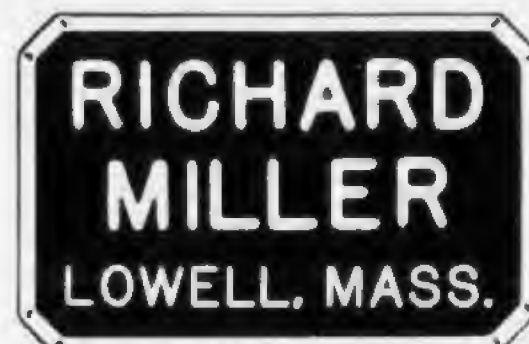
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### ROUNDS OF THE MONTH

Round dancers in many areas are now choosing Rounds of the Month in a specific attempt to be discriminating as to what round dances are taught in a given period and hoping thus to stem the tide of *many* too many round dances.

In October the RDTA of So. Calif. chose Drifting and Dreaming and Summer Breeze; for November, Nancy Waltz and Gold & Silver Waltz. The RDTA of No. Calif. made the same October choices plus a revival of that fine old

favorite, Naughty But Nice, for November.

The Oregon Federation liked Bye Bye Blues, for October; the Kansas Round Dance Assn. favored Nancy Waltz and Golden Sands.

Up in Washington, in November, various Councils of the Washington Federation picked Billy Bayou, Del Rio, Bye Bye Blues, Firefly, Red Barn Rag and two chose Cheeri Waltz.

In December the RDTA of So. Calif. chose Bye Bye Blues and Primrose Lane; for January Lucky Polka and Walk-Away Waltz.



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**AUG. 28 TO SEPT. 3:** Ed Gilmore of Yucaipa, Cal. and Johnny Davis of Erlanger, Ky. and the Belgarbos of Skokie, Illinois.

**SEPT. 4 TO 10:** Bruce Johnson of Santa Barbara, Cal., Red Warrick of Kilgore, Tex. & the Ray Browns of Indianapolis.

**SEPT. 11 TO 17:** Joe Lewis of Dallas, Bob Page of San Leandro, Cal. & the Freshs of Wichita, Kan.

**SEPT. 18 TO 24:** Frank Lane - Selmer Hovland of Wagon Mound, N.Mex. & the Washburns of Mexico, Mo.

**SEPT. 25 TO OCT. 1:** Frank Lane & Johnny Barbour of Saratoga, Cal. & the Tinsleys of Ottumwa, Iowa.

**OCT. 2 TO 8:** Jim Brower of Texarkana - Johnny LeClair of Riverton, Wyo. & the Risens of Wichita, Kan.

**OCT. 9 TO 15:** Lee Helsel of Sacramento - Max Forsyth of Indianapolis & the Stapletons, Grosse Point, Mich.

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TINSLEY



LAWRENCE 'N RUTH  
RISEN



JACK 'N NA  
STAPLETON



(More letters from page 6)

Dear Editor:

... For some time we have been wanting to ... compliment you on your very fine publication. To us, S.I.O. IS the official magazine of square dancing. We would like to see more articles of the type and caliber of Joe Lewis', "Square Dancing is Not Out of This World," which appeared in the September (1959) issue.

Jo and Lafi Miller  
Fort Collins, Colo.

Dear Editor:

... A hint to callers and clubs sponsoring new groups you might use in S.I.O. We bring our older copies of S.I.O. to class and spread them out on the table. Before the beginners go home they are invited to take one home with them. I've never asked how many eventually subscribe but I know it helps to stimulate interest because many bring them back and swap with others.

You receive so many compliments and thanks ... that it is difficult to be original in expressing my thoughts on the fine job you do in promoting square and round dancing ...

Carter Humphrey  
Palmdale, Calif.

Dear Editor:

We (Pioneer Round Dancers) have a happy club, all enjoying the good round dances which appear in your magazine monthly. May I say, we are very happy with the instructions you choose, and also like to hear of the favorite dances being done ...

Harvey Tetzlaff  
Milwaukee, Wisc.

For all of the most pleasant things you folks have been writing to us a most hearty "thank you" from the whole gang. Editor.

---

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---

Dear Editor:

May I offer a ... suggestion for the good of square dancing in general?

ALL callers should be encouraged to dance regularly with a club other than the one(s) for which they call. Too many callers have lost or are losing touch with the dancers. Regular dancing may help to overcome this lost rapport. I'd say "require" such participation but am at a loss to suggest a means of enforcement.

Fred Steinke  
Lafayette, Calif.

**The more a person calls the more he realizes the importance of placing himself on the other side of the "mike" every once-in-a-while. The feeling of a dancer's true needs can only be satisfactorily attained in this manner. Editor.**

Dear Editor:

Your note on recording callers, in November S.I.O., prompted me to dig out my Floyd Woodhull album and play some of the old timers — Pony Boy, Take Me Out to the Ball Game, The Bums' Song, etc. Altho' by today's standards they are simple, slow (about 116 ...) dances, they are fun for folks who dance for fun — and the music, which can be heard and appreciated during the uninterrupted 32 beats that follow Woody's call, "Right hand to your partner and a grrrand right and left" is a joy to listen to. It has harmony, melody, counter-melody, and a solid beat that has seldom, if ever, been equaled on any square dance record. The Woodhull album has been re-issued by Victor on an LP and should certainly be owned by everyone who loves square dancing ...

Clarence W. Metcalf  
Sharon, Mass.

**It would undoubtedly be a revelation to learn that many more dancers have danced to this style of calling than to that we recognize as "standard" today. Editor.**

---

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---



Dear Editor:

... We look forward to each copy (of Sets in Order) and I always find plenty of new material and information I can use in my column. Several times I have passed along valued bits of an editorial or article to my Barberton Herald readers.

Jean Boden  
Barberton, Ohio

Dear Editor:

... Being so close to Toronto almost half our dancers took in the 5th Atlantic (Convention). That was quite an eye opener for them in many ways including the fact that square dance magazines are for all hobbyists and not just callers.

Harris Roe  
Fort Henry, Ont., Canada

Dear Editor:

I was fortunate enough to grow up under the tutelage of Pappy Shaw and was a member of his Cheyenne Mountain School dancers for several years. As a matter of fact, my wife (now) and I danced together on Pappy's teams from '36 to '40. Consequently, square dancing has long been a part of our lives; we have

taken it with us to various parts of the country and overseas. In 1954-55 we had two squares of Chinese dancers in Formosa...

Lt. Col Herbert F. Egender  
Montgomery, Ala.

Dear Editor:

In... Sets in Order Annetta Duck asks why all clubs do not have a square dance song to sing. Here is one little song that I wrote for our Country Cousins Club that we sing at the end of our dances. It is short enough for all to remember and the members seem to enjoy singing it... to the tune of "Till We Meet Again":

Till we meet again we'll say adieu  
We've enjoyed these hours we've danced  
with you  
All the skies will seem more blue  
Till we meet again...

Lois Reazak  
Port Richey, Fla.

**Come on, let's hear from some of you other composers. Editor.**

Dear Editor:

When we saw, "A Square Dance Tour" theme for a party in... Sets in Order we thought it would be an ideal party theme for



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New Year*

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Our caller, Bill Grover, and the Waggin Wheeler executive committee planned our "tour" by train with invitations, decorations and tickets all carrying out the theme of a train tour. Funny "gag" prizes were given for several of our "dance stops" along the way.

The party was... a complete success...

Roy Stanley  
Colorado Springs, Colo.

Dear Editor:

Was Ed Gilmore's article, "What is HIGH

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LEVEL???" (S.I.O., November 1959) solicited by the editor to introduce some controversy into the columns of Sets in Order? Or did Ed perhaps write some of it with his tongue in his cheek, just to see what reaction he'd get?

Whatever the inspiration..., I can't withhold a few comments. To begin with, friendship and sociability are intrinsic benefits of square dancing, but not the "purpose of square dancing." If they were, why dance?...

Ed says every dancer wants to grow in ability as his experience grows. He couldn't be more



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right. If dancers didn't want to grow in ability, there would be no reason for having classes. Any caller worth his salt can get an interested group of beginners to dancing in one evening. It won't be H-h L-l, but it will be square dancing and it will be friendly and sociable. But most of the group will want to do something more challenging next time.

... Is there anything wrong with a few Eager Beaver couples getting together for a cellar session on something that presents (to them) a real challenge? Square dancing is teamwork, and it's thrilling when the team has worked something through together to the point where it flows smoothly and works out with precision. Is there anything wrong with taking up the challenge when you see a record jacket that says, "CAUTION! These are tough dances" (Sets in Order, 4004), and then wanting to find something else that may offer still newer challenge? ...

Bob Myers  
Williamsburg, Mass.

Dear Editor:

... We are happy to tell you that we consistently enjoy a nice response from our advertisement in your magazine ...

Faye Davis  
Fern and Faye Fashions  
Topeka, Kansas

Thank you Faye and thanks also to our other square dance advertisers. A very special nod of appreciation goes to our readers who buy from these advertisers and who also say they "saw it in Sets in Order." We are also continually grateful to readers who recommend us to potential advertisers. Rate cards and sample copies will always be quickly sent to organizations or individuals you might suggest to us. Right now we're looking for a good lead to a soft drink company, a coffee manufacturer and a deodorant firm who would, we feel, benefit from ads in the Official Square Dance publication. Any ideas? Editor.

Dear Editor:

... This week-end we had the fall jamboree for the European Association ... in Paris — a first for the Paris Squares. We feel we had a huge success and feel we did a lot to expose square dancing to the French people ... We had several French newspapers there, two radio stations taping parts of the program and the Vice-Mayor of Paris and his wife led the Grand March ...

We particularly enjoy the comments in Sets



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in Order such as, "A Dancer's Code of Ethics" ... We look forward to the magazine every month.

Elaine Schnabel  
Versailles, France

## OVERSEAS DATELINE

*Madrid, Spain* ... As an adjunct to their trip to Wiesbaden, Germany for the All-Europe Round-Up, Bruce and Shirley Johnson of Santa Barbara, California, traveled to Madrid to conduct workshops and call a dance. Bruce worked

with teachers and callers to provide exactly the kind of workshops which seemed to be needed.

In the evening Bruce called for the Spain-Morocco Jamboree, at which dance representatives from Ben Guerir, Rabat and Sidi Slimane in Morocco were present, as well as dancers from Cadiz, Zaragoza and Sevilla plus those from the hosting city, Madrid. There were 12 squares on the floor for the evening's dance, the largest number dancing at one time on one floor in Spain's square dance history. It was a truly memorable occasion.

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# LADIES on the SQUARE

## The Petticoat Carrier



By Naoma Cluck, Zionsville, Ind.

**I**F STORING or transporting big, fluffy square dance petticoats presents the same problem to you as it did to me, I think you may be interested to learn how I solved it. The idea does not involve a lot of expense and has proved most useful. To "do-it-yourself," first find a box. I got mine from a men's clothing store, a round one of the type that men's hats come in from the wholesale houses. The retailer just discards them so you can have them by asking. The box is approximately 18" deep, 14" in diameter.

Reinforce all seams with masking tape. Don't spare the tape as it will make the box stronger the more you use strategically. Purchase 2 yards of Quick-Cover wallpaper. Measure around the box and cut the paper an inch longer than the circumference. Lay the box on the sticky side of the paper and roll the box, smoothing carefully as you go.

Divide the excess paper between the lid and the bottom and cover the seams with plastic tape. Two rolls of plastic tape 108" long will do one box. Use 1/2" cable cord for the handle. Punch holes about 6" down from the top and insert cord, knotting the ends on the inside. To make a nice handle, you will need 34" of cord. The holes can be reinforced on the inside with scraps of paper. Many attractive designs can be created with artistic use of the wallpaper and tape.

Now, about rolling the petticoats so that they can be carried in your finished box. Use your old nylon hose. The stretchy type is really the best. Take your petticoat by the top and roll it around as much as possible. Holding the bottom part under your arm, with the top in your hand, run your hand down to the toe of the stocking, pull your hand out and hold the toe between your knees. Using both hands, work the stocking up over the petticoat. Sound complicated? Just try it a few times and you'll be adept enough to roll several petticoats in minutes. The Petticoat Carrier will hold quite a lot.



Naoma Cluck, and her Petticoat Carrier. This useful idea was the hit of the Fashion Clinic at the Denver Convention.

For fluffing out the petticoat again, remove it from the stocking, give it a good shake and just let it hang. If it seems badly crushed, hang it in the bathroom while the shower is running and the steam will smooth it out pretty as new.



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**Here are  
the dances:**

- **Smile Darn You Smile**
- **Lock My Heart**
- **Arkanvary**
- **Cotton Candy**
- **Rockin' the Polka**
- **Silver Dollar**
- **Air Hammer**
- **Second Fling**
- **Half Squared Twice and Trestle**

● **SOMETHING EXTRA** — Two additional records are being released on J Bar L.

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J Bar L #4121 **SILVER DOLLAR**  
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### "KATIE" (Continued from page 19)

So Katie donned an old cowhide  
With crooked horns spread long and wide.  
And in the dark of night did wait  
For John hard by the graveyard gate.

The tailor left his new love's house —  
Stole homeward silent as a mouse,  
When lo! The Devil blocked his way;  
He fell upon his knees to pray.

Old Satan seized him by the throat  
And with hollow voice and mournful note  
Said "You have left our Kate, I'm told,  
To wed another for her gold."

"Since you have been so false to her,  
You perjured knave of Colchester,  
Now you must reap as you did sow,  
And down to Hell with me must go."

"Oh, Master Devil, spare my life  
And Katie I will make my wife."  
The Devil said, "Then mind you do,  
For I'll return if you're untrue."

John went to Kate and married her  
For fear of grim old Lucifer.  
Her friends and parents thought it strange  
That there was such a sudden change.

### IMPORTANT "MOVES" IN OUR HOBBY

- Arden Johnson, very well-known among the square and folk dance hobbyists and who has been for several years in the P.E. Dept. at U.C.L.A., in Los Angeles, has moved to Lafayette, Indiana, where he is engaged in the same sort of work at Purdue University. Arden plans, of course, to continue his "hobby" activities in his new locale.
- American Squares Magazine has moved its bits and pieces, as well. It will be published henceforth in Moline, Ill., by Heritage-American Co., with Arvid Olson as the new editor. No other changes in basic policy or staff members are being made as yet. Olson is a recent graduate of the University of Ill., where he also served as a staff member. He has many years of experience in the square dance field to prepare him for his editorship. Together with his father, Ray, he has written two books of mixers and games and edited Square Your Sets magazine.

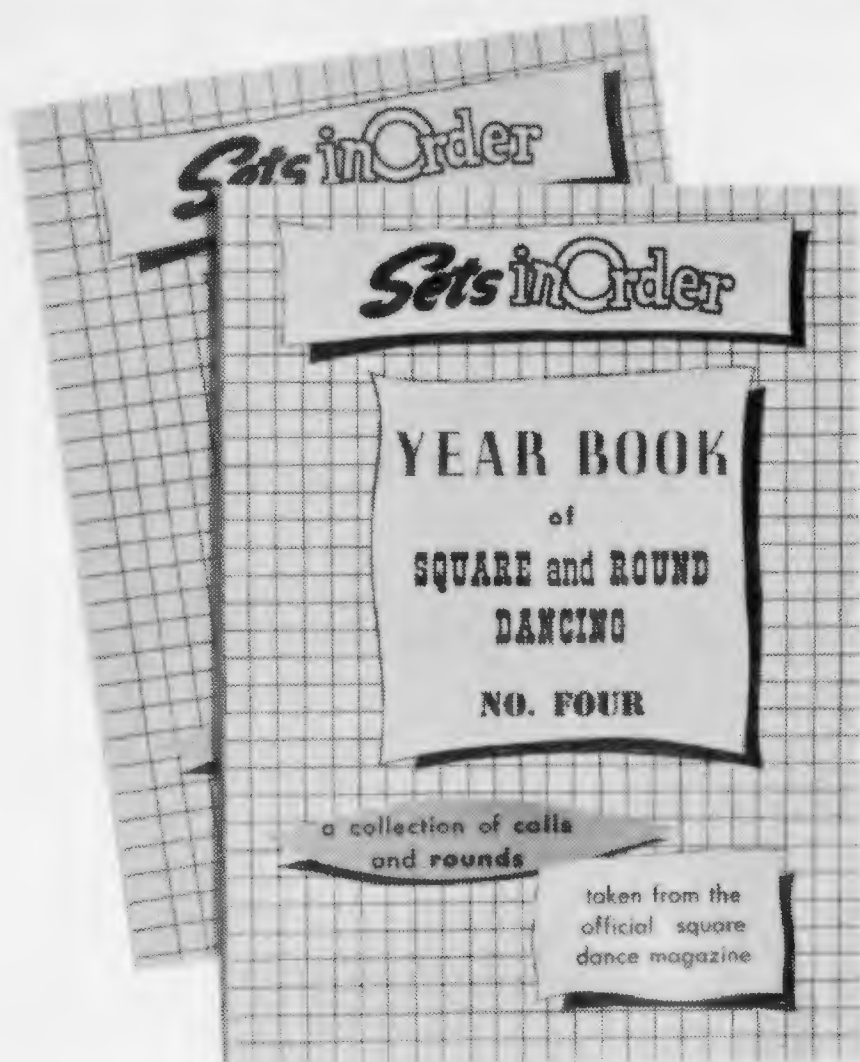


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**Sets in Order**

# YEAR BOOK

#4



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# Random Notes

By John and Hilah Mead, Waterbury, Conn.

**D**OCUMENTS, books, old tax lists, attics,  
etc. do not always yield the dance program  
or the dance directions for which you are  
searching. But, interesting historical sidelights  
often come to your attention. These are a few  
assorted items we found while studying for the  
1959 Tercentary Celebration held in Wood-  
bury, Conn., on July 4, 1959.

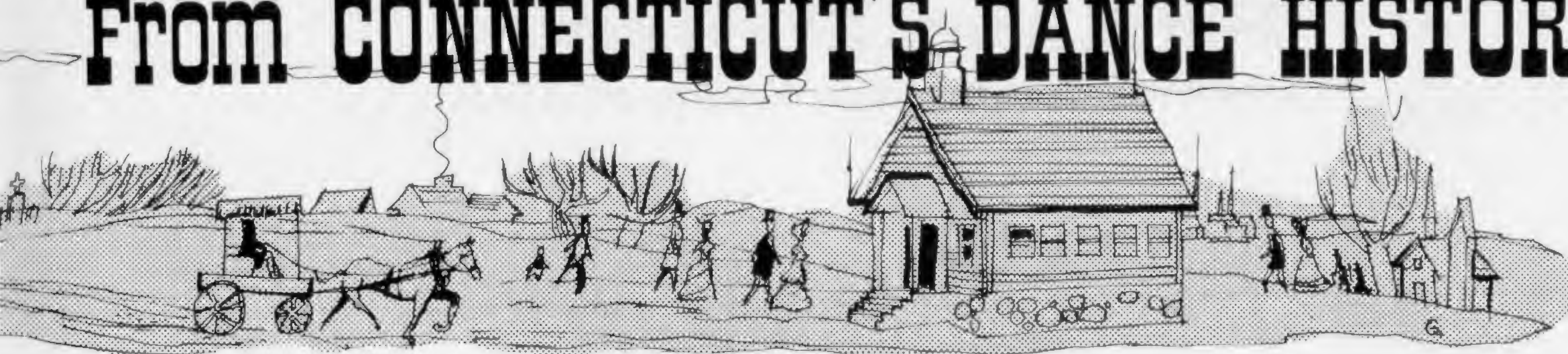
The high cost of live music was felt in 1750  
as much as it is now. Even then it was a major  
item on the expense sheet. In the *History of  
Litchfield, Connecticut* it is recorded that the  
first use of the violin for a town dance occurred  
in 1748. The whole expense for the dance was  
one dollar out of which the fiddler was paid.  
This one dollar wing-ding was responsible for  
the youth of the town being considered ex-  
tremely extravagant. Fifty years later, in 1798,  
expenses for another Ball were recorded at  
\$168.00. The material wealth of the town had  
changed so sharply in the intervening years  
that the committee was commended for doing  
such a fine job.

Classes are nothing new in the dance pic-  
ture. During the 18th Century schools and  
academies in the area were principally respon-  
sible for the increase in the interest in dancing.  
Indeed, sometimes it seemed they did more  
dancing than studying. In 1787 in Norwich,  
Conn., classes were held in the morning at  
Griffith's dancing school and every two weeks  
they had a public examination in the form of  
"Scholar's Balls." In 1786, Marianne Wolcott  
of Litchfield wrote in a letter to a friend, "I  
have been dancing all the forenoon and my  
hand trembles so... We dance again this eve-  
ning." Sounds like a 1960 Square Dance Camp  
program, doesn't it?

Callers' ethics seem sometimes suspect. How-  
ever, I know of none like Bad Bill Stuart who  
was ultimately confined in Newgate Prison in  
1817. Prior to this, in addition to his exploits



# From CONNECTICUT'S DANCE HISTORY



outside the law, he was known as a "rip-snortin' caller who sounded off regularly on Saturday nights" at the Greenfield Hill Hell Fire Club. There must be a good story somewhere about this organization but so far we haven't been able to trace it.

Connecticut Yankees are hard workers and hard dancers and I guess they have been for some time. In the early 1900's Chuck Munson from the New Fairfield area called for the Talcott Dances which are reputed to have lasted for days. After 4 or 5 days the respectable people went home and then the "hired men emerged from holes (?) and danced with each other." After a good rest the respectable people came back for the last day. In 1769 at New London, Conn. there was a Wedding Ball recorded in the local paper which listed a program including 92 jigs, 52 contras, 45 minuets and 17 hornpipes. This must have lasted all day as the article notes that they retired at 45 minutes after midnight.

Early restrictions on dancing do not appear to be uniform in the state as the Blue Laws in general did not frown on dancing specifically. Indeed, in Peters' *History of Connecticut* published in 1780 he found restrictions in the state "so severe that dancing, fishing, hunting, skating and riding sleighs on the ice are all the amusements allowed in this colony." One amusing Blue Law dated 1650, from another New England state, maintains that on the Sabbath Day "no one could make minced pies, dance, play cards or play on any instrument of music except the drum, trumpet and jews-harp."

Restrictions on attendance at dances often resulted from pressures other than laws. In the early days Julia Cowles records in her *Diaries* that often she would start for a dance but because of the mud would never get there. Wooden shoes known as "French Falls" worn around 1675 were such clumsy impediments to dancing that it was probably no great credit

to the character of the wearer that he "abstained from the vain and sinful amusement of dancing."

No one can imagine how thrilled we were after plowing through hundreds of pages of speeches given at the 1859 Bi-Centennial to find the date of the first Fourth of July dance held in Woodbury. Nor can anyone imagine how frustrated we are to have not yet found any more facts than that 13 boys and 18 girls attended. Somehow the joys always are larger than the frustrations and we continue in our never-ending search for tid-bits of background information relating to this wonderful hobby of square dancing. The "finds" are rewarding.

## WHAT THEY ARE WEARING



—Photographed at Asilomar by Joe Fadler

Jean Lewis, South Gate, Calif.

Jean, who is a tall girl, wears this very becoming Virginia Wolf dress of blue and white orlon print which looks like cotton but handles like orlon, with no ironing necessary. The ruffle detail adds interest to the fitted bodice. This is a party-type dress which is yet very comfortable to wear.





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## GEMS FROM OTHER PUBLICATIONS

(Ralph Phillipi in *Susie Cues*, New Orleans,  
La., July 15, 1959)

"They quartered In, They quartered Out,  
And Squared Thru without a doubt,  
But the call that laid 'em low  
Was that good old Do-Si-Do."

\* \* \*

(Chat Chatwood in *Square Dancers' Grapevine*,  
Billings, Mont., Sept. 1959)

... "Square dancing tends to maintain its  
high standards by eliminating those who do

not choose to conform to them. It gives one a  
comfortable feeling to know that square dancing  
will endure because it is based on admir-  
able qualities such as clear thinking, coopera-  
tion, consideration, courtesy and friendliness."

\* \* \*

(Bob Morrison in *News and Views from South  
Coast Assn.*, Long Beach, Calif., Nov., 1959)

... "Remember — you don't just *take* an of-  
fice or *hold* an office, whether you are an of-  
ficer, committeeman or representative — you  
*fill* it."

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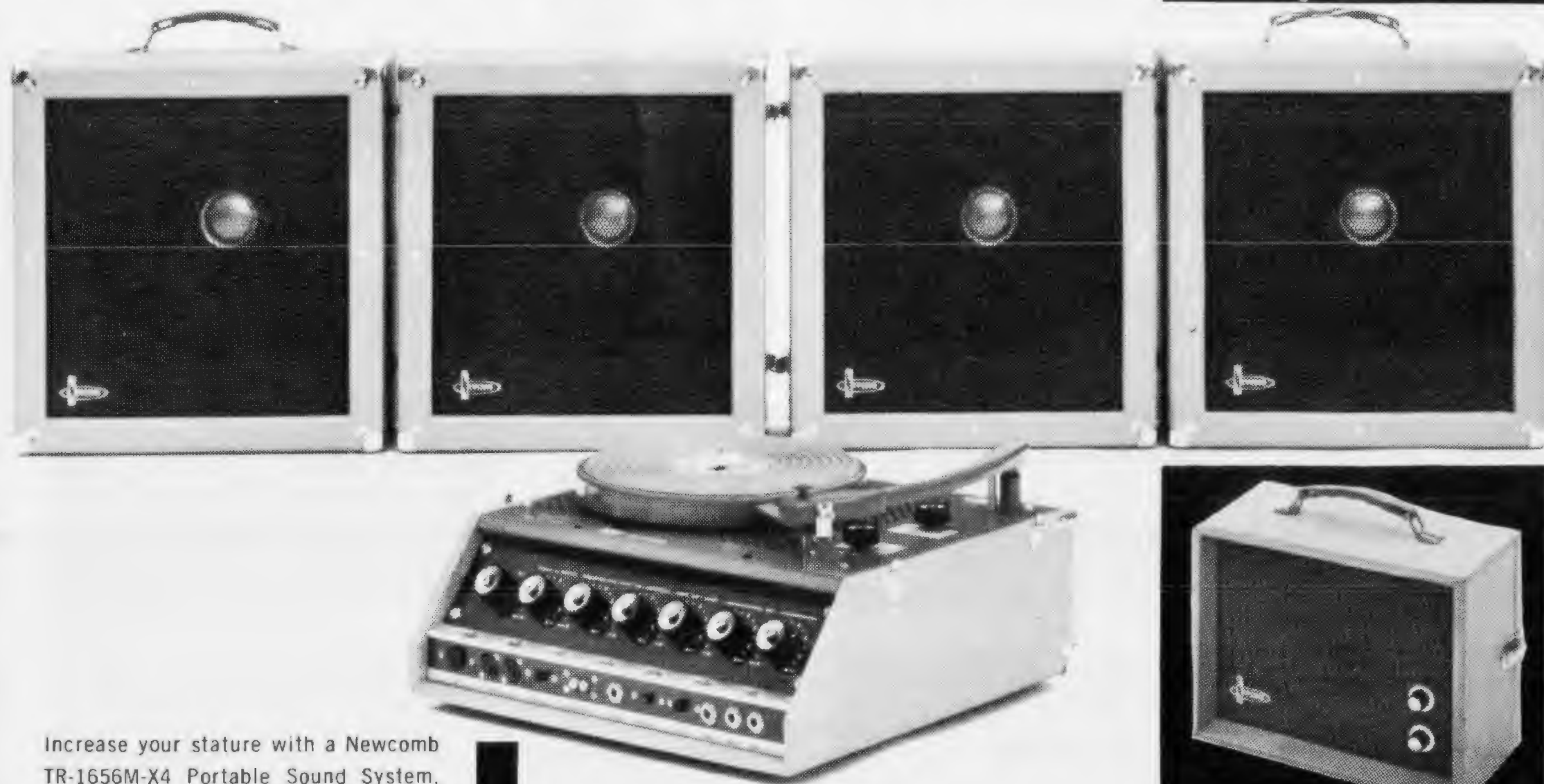
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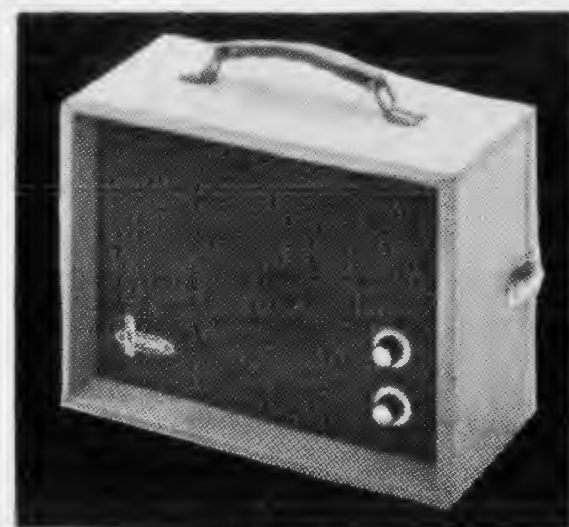


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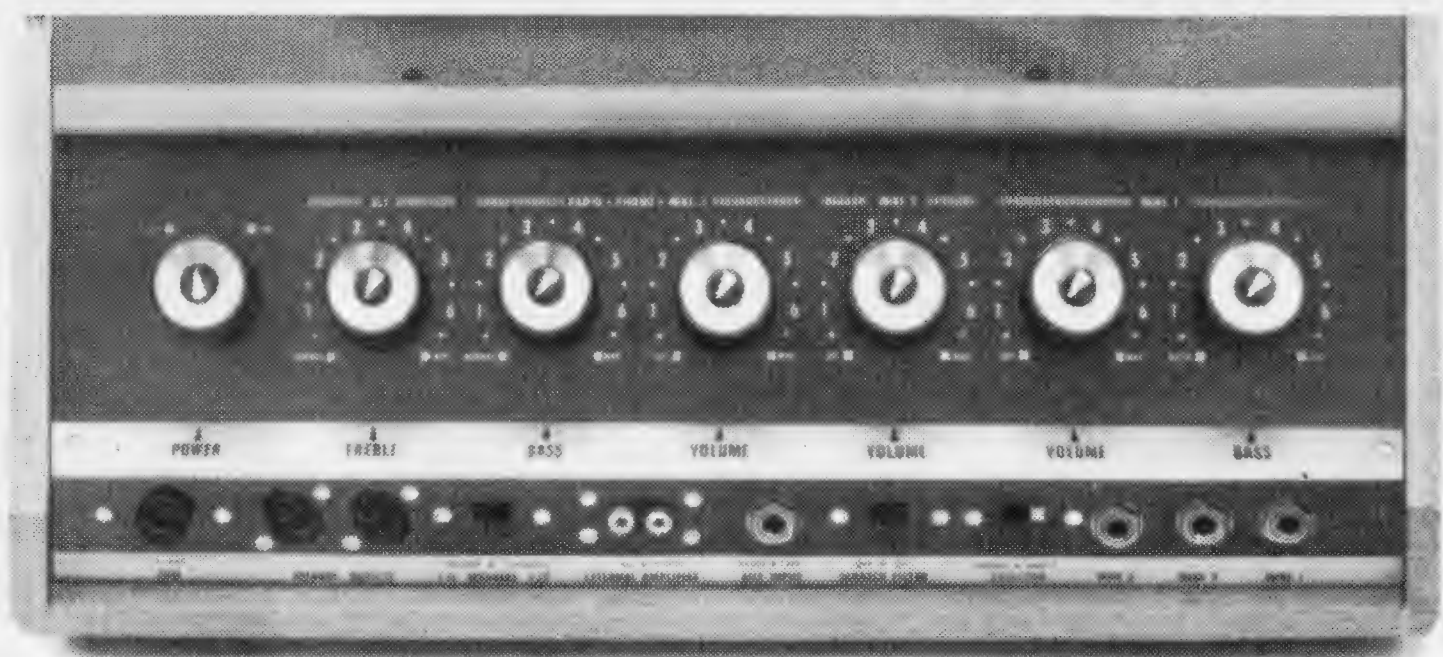
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## GETTING THERE IS HALF THE FUN

*By John Smith, Southall, Middx, England*

The Paris Squares were to hold a Jamboree in Paris on Nov. 7-8 and members of the British Assn. of American Square Dance Clubs decided they must go. That little bit of water between the British Isles and the rest of Europe causes a lot of delay if you plan to cross it by boat so the only alternative for a week-end jaunt was to fly.

After investigating group rates, etc., we decided the best idea was to charter a plane — just for square dancers! We would fly from Blackbushe, some 30 miles outside of London at 9:30 Saturday morning to Le Bourget, just outside Paris — and return on Sunday night.

When we awoke that morning we could not see our front gate 10 yards away for the FOG! This would surely stop all flying but there was just a chance that it would clear from the field by the time we got there. We set off driving

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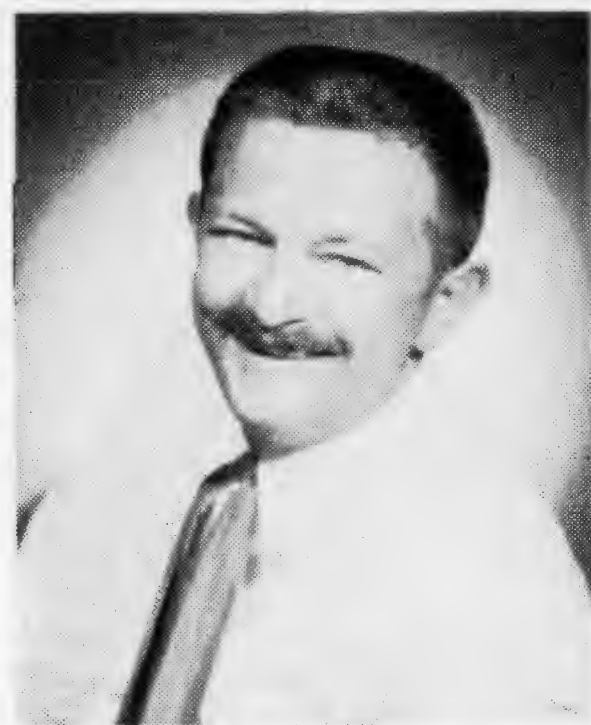


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very slowly — hoping we would see things before running into them!

At Windsor Castle, the fog cleared but at the airport it had thickened again. Dancers coming in from Southampton reported a beautiful day in their section. "The fog starts just two miles from the airport," they said.

Other folks arrived in dribs and drabs until by 9:30 everyone was there but two couples. About an hour later the fog had almost cleared from Blackbushe and flights were leaving. Since

ours was a charter flight we waited and waited for our missing couples. Blackbushe has a weird location in that the main London to Southampton road goes right thru part of it, so to pass the time and keep warm we squared a set between the main road and the airport offices.

Our last two couples eventually arrived after a late, fog-bound train ride to London from their homes. We finally took off two hours later than we had intended with 31 square dance enthusiasts bound for Paris!

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Here are some of the ideas they have "stirred in" to their weekly club meetings to

give them added zest:

*Spring "Camp-In Party":* This one had the club's basement meeting place decorated with pitched tent, fireside, outdoor grill, etc., to get members in the mood to camp out at one of the state parks and square dance. Movies were taken and "hickory smoked" refreshments were served after the dancing. This made a most enjoyable preliminary to an actual "Camp-Out" which could take place as soon as the weather allowed.



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*Years of Service Party:* This is included in future planning and will total up the number of years all the members have been square dancing and build a theme around that for the

dancing and the refreshments.

Since all of the Jackstraw Squares members are folks with jobs and club meetings fall on a week night, the parties are limited from 7:30 PM to 10:30 PM. The caller, Jack Halfacre and his wife, are Denver Area Council representatives and there are purposely no "official" officers for the club. All decisions are made by majority vote.

So far so good. The club is prospering by this plan.

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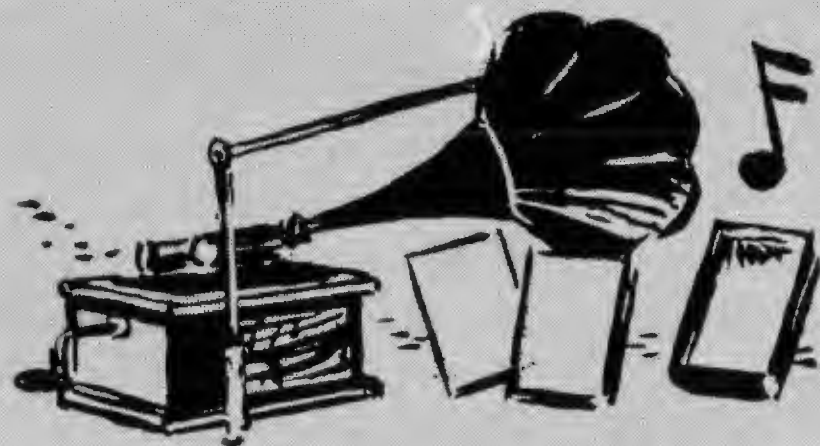
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## SEE THESE DEALERS FOR COMPLETE LINE OF *Sets in Order* RECORDS

S.I.O. X1114—I MISS MY SWISS/FIRST FLING with Bob Page calling

S.I.O. X1115—ALABAMY BOUND/HALF A CHANCE with Bob Page calling

S.I.O. X2120—I MISS MY SWISS/ALABAMY BOUND—Singing Call Instrumentals

S.I.O. X2119—WHIRLY BIRD/STEVE GREEN—Hoedown Instrumentals





**(Album) Joe Lewis Called (J Bar L 3301) With calls only.**

In one of the most delightfully original recordings we've yet heard, Joe Lewis this month comes out with his first L.P. entitled "Joe Called." If ever your non-square dancing friends hear this one they're bound to change any feelings they might have about square dancing being *old-fashioned* or *corny*. As a matter of fact this album is a delight to listen to — let alone being a pleasure to dance. The collection contains three patter calls and five singing calls. Of the latter, one (Silver Dollar) is brand new and is being released separately (#4121 with calls and #4128 instrumental only). This is one record that shows all of the tender-loving-care that obviously goes into producing some of the top "pop" releases. The music is delightful and well balanced and the arrangements will have a great deal to do with the impact of each dance. "Smile Darn You Smile," "Cotton Candy," "Rockin' the Polka" and "Second Fling" are included among the singing calls.

**(Singing Calls) Pride-O-Dixie / You're Nobody's Sweetheart Now (Sets in Order X2118 instrumental, with calls by Bob Ruff X1113) Key: (Pride) D, (Sweetheart) E Flat, Tempo 132.**

Pride-O-Dixie, another rollicking fun tune, a bit reminiscent of Yellow Rose of Texas, lends itself remarkably well to this call originated by Fred Christopher of St. Petersburg, Florida. The pattern is quite simple (the toughest figure being a Cross Trail) and despite its name has narry a Dixie Chain in the entire 3-and a half-minute running time. In contrast, "You're Nobody's Sweetheart Now," written by Merl Olds, is more the quiet type. While this one moves right along it has nothing more difficult than a Right and Left Thru making it quite complimentary to newer dancers. Undoubtedly you will feel that this is the greatest calling job Bob Ruff has done for S.I.O. since starting with the label.

#### LAST MONTH'S TOP FOUR on Best Seller List:

(Singing Call) I've Got Bells On My Heart (Western Jubilee 45-556) Reviewed S.I.O. Nov., 1959.

(Singing Call) China Town (Sunny Hills 156 instrumental flip with calls by Joel Pepper)

(Singing Call) The Battle of New Orleans (Old Timer 8141 instrumental flip with calls by Bill Castner)

(Singing Call) Everywhere You Go/Heart Breaker (McGregor, instrumental 847, with calls by Bob Van Antwerp 848) Tempo: 132.

#### THE NEW RELEASES

AQUA — #117 Mack the Knife, flip; #118 Buttons & Bows, flip — both called by Phil Booker.

FLIP — #H-102-A Salty Dog Breakdown / Hashing the Salty Dog, with calls by Horace Hall.

GRENN — #12015 Shuffle the Deck Workshop / Dogbone, with calls by Ronny Schneider; #12016 Choctaw / Rockin' Cindy (hoe-downs); #12017 Summertime/Bashful Gal, with calls by Ronny Schneider; #12018 is same inst.

J BAR L — Long Playing 3301 Joe Lewis Called, with calls by Joe Lewis; #4121 Silver Dollar / Well Now Flotsam, with calls by Joe Lewis; #4128 Silver Dollar/8th of January—instrumentals.

KEENO — #2130 Mack the Dancer, flip, with calls by Harold Bausch; #2140 Your Little Sweetheart, flip, with calls by Basil Pickett.

MacGREGOR — Long Playing 1205 Instrumental, featuring music of Joe Maphis.

OLD TIMER — Long Playing 2002 Square Dance for Intermediates and Hot Shots, with calls by Bill Castner.

SETS IN ORDER — #X1114 I Miss My Swiss / First Fling; #X1115 Alabamy Bound/Half a Chance, both with calls by Bob Page; #2120 I Miss My Swiss/Alabamy Bound, instrumentals; #X2119 Whirly Bird/Steve Green, instrumentals.

SUNNY HILLS — Long Playing 1002 Saturday Night at Sunny Hills, with calls by Glen Story.

WESTERN JUBILEE—#561 Mack the Knife, flip with calls by Mike Michele.

WINDSOR — #4479 Cruisin' Down the River / Fine and Dandy, with calls by Bruce Johnson; #4179 is same instrumental.



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Here's glad tidings for CALLERS,  
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- \*4105-Old Fashioned Girl/Hurry, Hurry
- \*4112-My Pretty Girl/Marching Thru Georgia
- \*4115-Comin' Round The Mountain/  
Hot Time In The Old Town Tonight
- \*4141-The Little Shoemaker/Ready,  
Willing & Able
- \*4144-Alabama Jubilee/Just Because
- \*4145-Trail Of The Lonesome Pine/  
Floatin' Down To Cottontown
- \*4161-Honeycomb/flip side called  
by Bruce Johnson

*Music by THE SUNDOWNERS BAND*

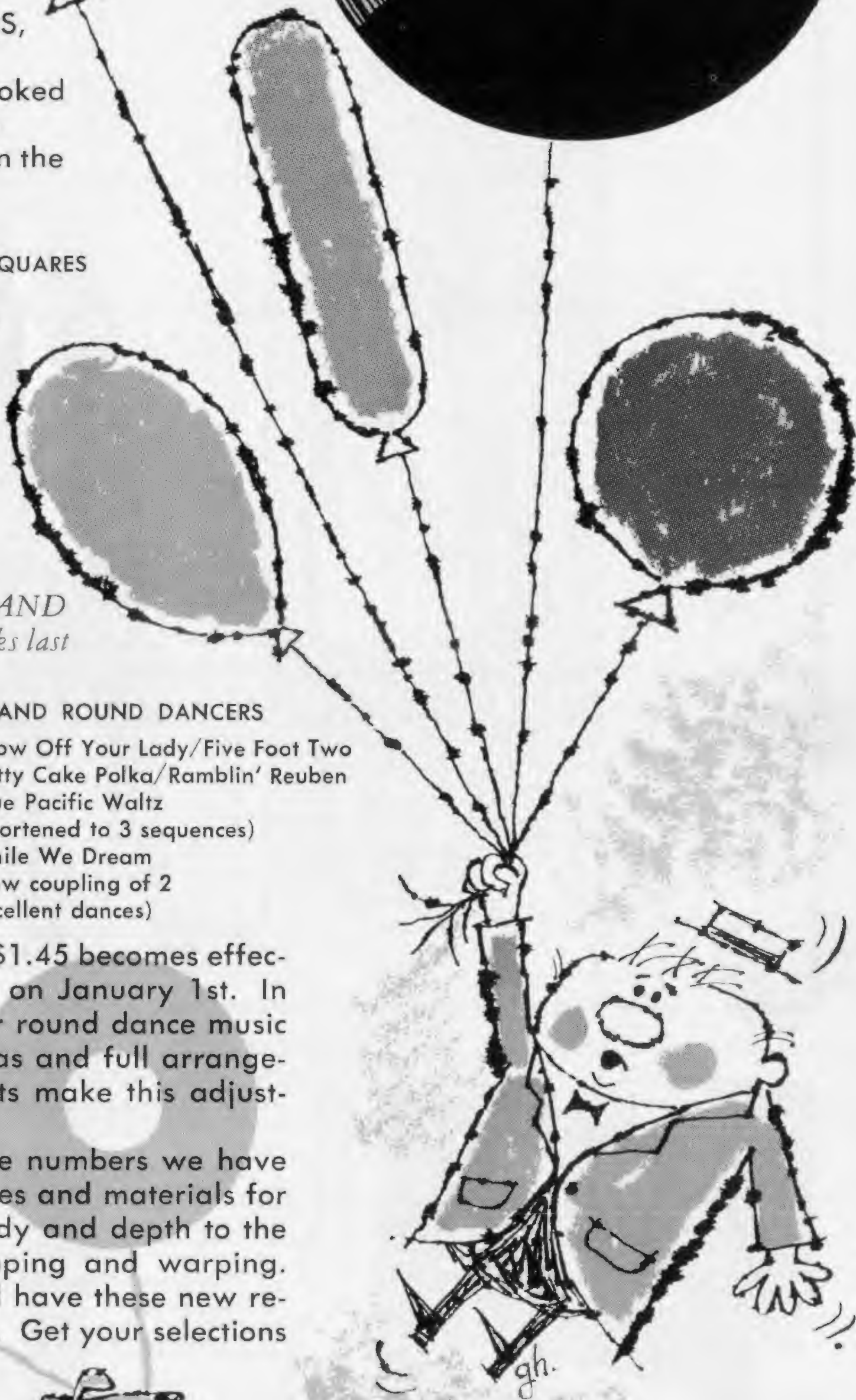
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**FOR ROUND DANCE TEACHERS AND ROUND DANCERS**

- |                                |   |
|--------------------------------|---|
| *4601-Narcissus/Altai Polka    | *4619-Show Off Your Lady/Five Foot Two  |
| *4602-Beautiful Ohio/Nola      | *4624-Patty Cake Polka/Ramblin' Reuben  |
| *4605-All American Promenade   | *4638-Blue Pacific Waltz                |
| (new recording with full band) | (shortened to 3 sequences)              |
| Waltz Of The Bells             | While We Dream                          |
| (shortened to 3 sequences)     | (new coupling of 2<br>excellent dances) |

Please note: a price adjustment to \$1.45 becomes effective on all Windsor round dances on January 1st. In order to bring you finer and fuller round dance music we are now using larger orchestras and full arrangements, and added production costs make this adjustment necessary.

In re-mastering and pressing these numbers we have used the latest and finest techniques and materials for enriching tone quality, adding body and depth to the music, and avoiding groove skipping and warping. Your favorite record dealer should have these new re-releases on hand by January 15th. Get your selections from them SOON!

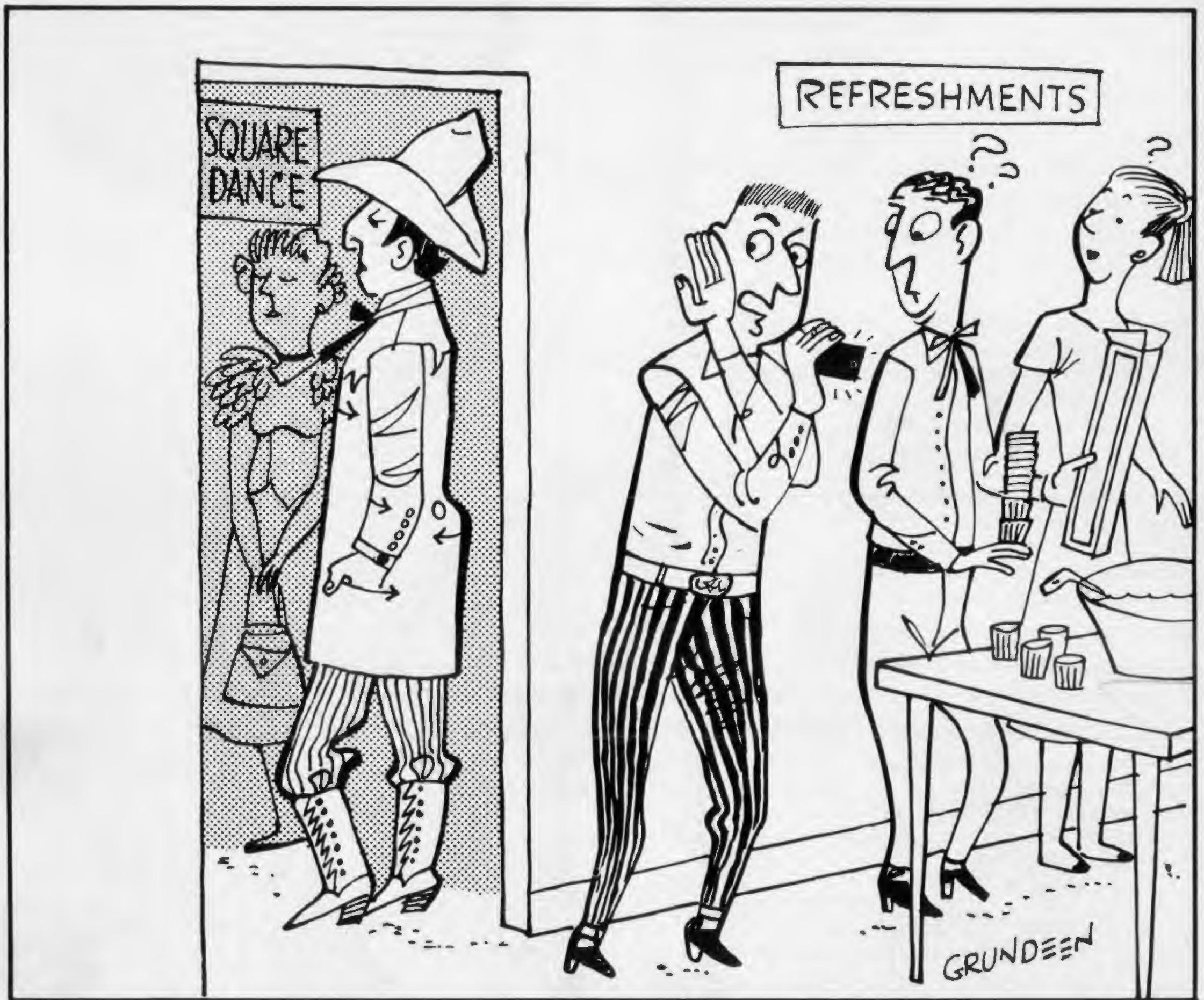


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